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SUPERVISORS IN CINCINNATI MEET FAVOR PLAN FOR U.S. CONSERVATORY

National Conference, in Seventeenth Annual Assembly, Opposes Fletcher Project but Indorses Bacon Bill for Investigation — Problems of Musical Education Discussed — William Breach of Winston-Salem, N. C., Elected President — Kansas City, Mo., To Be Scene of Next Convention

CINCINNATI, April 15.—The seventeenth annual meeting of the National Music Supervisors' Conference closed on April 11 after five days of sessions. The election of officers for the next year, and the selection of Kansas City, Mo., for the next meeting, were events of the second last day. Among the movements which the conference went on record as favoring was that for a National Conservatory. The meeting expressed itself as favoring the Bacon bill, which calls for the appointment of a committee to investigate the feasibility of the National Conservatory plan.

A formal banquet, given on the roof garden of the Hotel Gibson, was one of the brilliant events of the convention. Mrs. Frances Elliott Clark was hostess. The speakers called upon by William Arms Fisher, toastmaster, were Mrs. Edgar Stillman Kelley, Mrs. Corinne Roosevelt Robinson and Lorado Taft. Kathryn Meisle, contralto; Dan Beddoe, tenor; the Cincinnati Conservatory String Quartet, and the Orpheus Quartet were heard.

A notable plea for musical education of the child through the public schools was made at the first formal session of the conference on April 8 by W. Otto Miessner of Milwaukee, retiring president of the conference, who spoke on the subject, "Music for Every Child." Mr. Miessner pleaded the claim of music to take a foremost rank in modern education, because of its importance as a social force. He deplored the antagonism to this idea in some universities, and attributed some of the obstacles placed in the way of more general musical education in the elementary schools to these higher institutions, which "dictate to the high schools what they shall teach." He said that, as a result, the poor must do without music, and that "the vast majority of children who possess musical talent cannot afford the luxury of private instruction; they are compelled to go music-hungry through life because the schools deny them the privilege of music training on the same basis with other studies." The result would not be detrimental to private teachers and conservatories, he contended; but rather would a study of fundamentals stimulate their work.

"We must seek," he said in conclusion, "to coordinate more completely all those forces that now exist to promote the cause of education and to realize the dream of a musical America. This means a closer affiliation with the National Education Association, with the



MORIZ ROSENTHAL

Pianist, Whose Return to the Concert Platform in America After an Absence of Sixteen Years, Was an Outstanding Event of the Current Season. After Spending the Summer Abroad, Mr. Rosenthal Will Return in the Fall for Another Tour. (See Page 10)

National Music Teachers' Association, with the National Federations of Music and Women's Clubs, with the Civic, State and National Parent-Teachers' Associations, and other organizations working for better schools. It means constant propaganda in the cause of better music in public addresses, through music memory contests, national music week, music festivals and other public events."

New Officers Elected

William Breach, director of public school music, Winston-Salem, N. C., was unanimously elected president of the Conference. Ernest Hesser, director of music in the Indianapolis schools, had been announced as an alternate candi-

date, but he declined, stating that Mr. Breach's efforts in the service of the conference had made him the logical candidate for the office.

Leo Osborne of Maywood, Ill., was elected first vice-president, and George O. Brown of Ann Arbor, Mich., was re-elected second vice-president and editor of the *Supervisors' Journal*. A. Vernon McFee of Johnson City, Tenn., was re-elected treasurer. Grace Wilson of Topeka, Kan., was chosen secretary, and Philip C. Hayden of Keokuk, Iowa, auditor. Louise Westwood of Newark, N. J., was appointed a member of the board of directors for a period of five years.

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FESTIVAL DRIVE BRINGS SUPPORT FOR OPERA PLAN IN SAN FRANCISCO

Fund of \$125,000 Assured By Ready Response to Offer of Founder Memberships — New Opera Association Now Firmly Established — Success of First Music Festival Points to Possibility of Annual Event — Final Audience Pays Enthusiastic Tribute to Alfred Hertz

SAN FRANCISCO, Cal., April 12.—Two events of outstanding importance to the city's future musical development made the past week a memorable one. While the San Francisco Opera Association was engaged in assuring its future by adding 2500 founders to its rolls, the first local music festival was brought to a close with such success as to make its establishment as a regular annual feature highly probable.

The week of March 31 was chosen by the Opera Association to conduct an organized drive for the purpose of selling 2500 founder-memberships at \$50 each, thereby establishing a fund of \$125,000. This money, it was calculated, would place the newly formed organization on a permanent basis.

So well had the drive succeeded by April 4 that it was possible to turn the Association luncheon, which had been scheduled for that day at the St. Francis Hotel, into an occasion for the celebration of a practically completed accomplishment, as only fifty-nine memberships remained to be sold at that time.

Harvey J. Hill, leader of the drive, stated to the assemblage that many hundreds more than the quota set would be sold before the opening of the 1924 opera season. This means that the erstwhile temporary and tentative San Francisco Opera Association is now a firmly established body.

The drive was helped materially by the interest of many large firms and corporations which purchased the "founderships" in blocks of five, ten and twenty. Charles Bulotti, Marion Vecki and Myrtle Claire Donnelly, accompanied by Gaetano Merola, director of the opera, presented selections from "Rigoletto" at the Association luncheon.

Although the establishment of a Music Festival as a permanent annual event has not been assured, the attendance and enthusiasm manifested at the final concert this season would seem to furnish ample justification for a repetition next year. When Alfred Hertz appeared in the Civic Auditorium on April 1 to direct Beethoven's Ninth Symphony, which had been listed for the closing concert of the festival, 10,000 auditors, 500 choristers and the orchestra rose to extend him an ovation.

When the tumult had subsided and the Bach-Mahler Orchestra Suite, which opened the program, had been disposed of, John D. McKee, president of the Musical Association of San Francisco, and Acting Mayor Ralph McLeran addressed the audience, which heartily approved their references to the probable continuance of the festivals. A special tribute

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ALABAMA CLUBS IN CONVENTION HEAR PLANS TO FOSTER MUSIC IN SCHOOLS

Birmingham Greets Delegates to Eighth Annual Meeting of State Federation—Establishment of Club in Every High School Urged—Interesting Addresses and Recitals Fill Attractive Program

BIRMINGHAM, ALA., April 12.—The eighth annual convention of the Alabama Federation of Music Clubs, held in Birmingham on March 31 and April 1 and 2, was notable for harmonious and well-conducted business sessions, in the course of which several valuable suggestions were offered in some of the reports of the standing committees concerning musical education in the schools. Attractive recitals, as well as a number of social functions, marked the course of the convention.

The chairman of American Music, Mrs. E. F. Cauthen of Auburn, recommended the formation of a music club in every High School, on the following plan: The seniors to be the managing members; juniors, assistant managing members; second and first year students to be active members; all teachers to be honorary members; meetings to be held at Chapel hours, "making the occasion," Mrs. Cauthen said, "a real function, and a very real influence for music in the school and community."

Mrs. J. Sanford Mullins of Alexander City, chairman of Public School Music, suggested that the various music clubs present the best of their programs to the schools.

Margaret Thomas of Selma, Federation editor, stated that the Federation is preparing a history of music in Alabama, from earliest times down to the present. May Andrus of Alabama College, Montevallo, gave a talk on "Public School Music," which was full of interest and wide-awake ideas. Among other things Miss Andrus said; "the music supervisor must be able to take her place among the musicians of the city." She emphasized the point that music has as great a value in the education of the child as geometry and many other subjects made compulsory and given far more attention.

The new officers elected are: Mrs. W. C. Giles, Opelika, president; Mrs. W. S. Wilson, Dothan, first vice-president; Mrs. B. J. Noojin, Gadsden, second vice-president; Margaret Thomas, Selma, third vice-president; Florence Austin, Florence, recording secretary; Mrs. W. S. Prout, Demopolis, corresponding secretary; Mrs. Wade Carlisle, Roanoke, treasurer; Mrs. George A. Leftwich, Mobile,

librarian; Mrs. Edward T. Rice, Birmingham, editor; Mrs. Julian Erlick, Bessemer, auditor, and Mrs. L. L. Sutherlin, Gadsden, parliamentarian.

The convention was called to order at 3 p. m. on March 31 by the president, Emma McCarthy of Birmingham, when the usual greetings were received, and "America the Beautiful" and "Alabama," the official song of the Federation, music by Edna Gockel Gussen, were sung by the delegates, led by Mrs. W. C. Giles of Opelika. An interesting recital was then given by Carl Hering of Cincinnati, Ohio, pianist, and Marion Stavrovsky of Birmingham, soprano. The hostess club, the Birmingham Music Study Club, Mrs. E. T. Rice, president, tendered a reception and tea to the delegates.

The first day concluded with a recital, in the ball room of the Tutwiler Hotel, by Margery Maxwell, soprano of the Chicago Civic Opera Company, and the Treble Clef Chorus of the Birmingham Music Study Club, Mrs. Edna Gockel Gussen, director and accompanist, and a carillon recital, complimentary to the delegates, on the bells of the First Presbyterian Church, by Anton Brees, carillonneur of Antwerp Cathedral, who is here.

Some Bostonians Leave Hall Before Monteux Plays Stravinsky's "Le Sacre"

Auditors Again Stirred by Ultra-Modern Score and Lively Discussions Follow—Handel and Haydn Society, Apollo Club and People's Symphony Join in Testimonial to Mollenhauer—Eighteenth Century Orchestra Heard—Laurilla Baillargeon, Boston Choral Society, Elly Ney and Jeraldine Calla Give Programs

BOSTON, April 14.—At the concerts on Friday afternoon and Saturday evening, April 11 and 12, the Boston Symphony again played Stravinsky's "Le Sacre du Printemps," which was introduced to Boston by Mr. Monteux last January. Following the furore which the first performances created, many requests for a repetition of the famous work were received by the management. There were dissenters, however, who saw nothing but brutal coarseness in the work. With characteristic diplomacy Mr. Monteux sought to please both factions by arranging that "Le Sacre" be performed as an extra number added to the regular concerts. Those who shuddered at the thought of a repetition were at liberty to leave without losing the pleasure of a full, regular concert. Many did leave. Mr. Monteux, again in diplomatic fashion, eased their leave-taking by having the orchestra retire from the stage. After a short intermission, the musicians returned and performed "Le Sacre" for those who had remained. And these were by far in the majority.

Once more Stravinsky's masterpiece tremendously stirred the auditors, many of whom applauded with the enthusiasm of disciples. Again the corridors were the scenes of excited discussions between inspired enthusiasts, blank sceptics and courageous scoffers. Stravinsky's music, however, left its inescapable impress with its gasping rhythms, its pulsating force and its maddening frenzy.

The regular program consisted of César Franck's beatific Symphony in D Minor, Berlioz's Hungarian March and Chopin's Piano Concerto in E Minor. Moriz Rosenthal was the soloist in the last. His performance was characterized by extreme delicacy, felicity of phrasing and almost gossamer quality of tone, a sharp and unexpected contrast from the heroic style associated with his playing at his concerts earlier in the season.

Last Supplementary Concert

The Boston Symphony gave the last of its five supplementary Monday evening concerts on April 7. Mr. Monteux, conducting this series for the last time, was stirring greeted as he took his stand at his desk. He led with verve and dash Beethoven's Symphony, No. 7, and gave an overpoweringly effective performance of excerpts from Wagner's "Ring." As a novelty he introduced Rosario Scalero's Suite for String Quartet and String Orchestra, a pleasing music skillfully written.

Eva Gauthier was the assisting soprano soloist. She brought a modern note to the concert in her subtle singing

John McCormack Goes Under Exclusive Direction of D. F. McSweeney, May 1, 1925

JOHN McCORMACK sailed on Saturday to spend the summer in Europe. He will return in the fall and will open his new season in the East on Oct. 15. This will be his last season under the joint management of Charles L. Wagner and D. F. McSweeney, the contract expiring May 1, 1925. Following that date Mr. McCormack will be under the exclusive management of Mr. McSweeney.

The coming season will be the thirtieth in Mr. Wagner's career as a manager. His plans are practically to retire from musical management, confining his attention to only two or three musical attractions. He will continue a limited amount of dramatic work. He makes it very clear that he is not plunging into the theatrical field in any way at all.

"It has been a great honor," said Mr. Wagner, to have managed John McCormack for the past thirteen years, and the greatest pleasure of my life. It has been, in fact, the big event always. The only request I have made of Mr. McCormack, and one which he has granted, is that I may have two tickets for every concert he may give in New York in the future.

"To me there could be no greater honor than to have managed the world's greatest singer. My association with Mr. McSweeney has been delightful and I know that their success will be even greater in the future than it has been in the past."

Mr. McSweeney has been associated with Mr. McCormack for many years as personal representative and has become a figure of outstanding prominence in the managerial field.

venerable conductor could have been conceived. The greater part of his musical life has been given over to the musical development of these three organizations. Under Mr. Mollenhauer's leadership, the Handel and Haydn Society has become one of the leading choral bodies in the country. The Apollo Club, composed of male voices, has achieved true eminence in its field and the People's Symphony has come to be recognized as an institution of indispensable worth in the community.

The People's Symphony opened the concert with Tchaikovsky's "Italian Caprice." It also played the Andante from Tchaikovsky's String Quartet, Op. 11, and the "Meistersinger" Prelude. Mr. Crooks was soloist with the Handel and Haydn Society in the performance of the "Sanctus" from Gounod's "Saint Cecilia" Mass. Accompanied by the People's Symphony, he sang an aria from "Faust" and also assisted the Apollo Club in the singing of Schubert's "Die Allmacht."

The Handel and Haydn Society sang "Unfold Ye Portals" from Gounod's "The Redemption." The Apollo Club was heard in a group of songs and the Soldier's Chorus from "Faust." The concert concluded with a stirring performance of the Hallelujah Chorus from "Messiah," given by the combined forces

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PHILADELPHIA LEADS IN MONEY FOR MUSIC

Local League in Survey Says \$99,179 Spent Yearly—Urges New Hall

PHILADELPHIA, April 14.—This city takes first rank in the United States with an annual expenditure of more than \$99,000 for public concerts, according to a survey made public by the Philadelphia Music League. The actual amount appropriated by the city for public music this year, amounts to \$99,179. Among cities New York comes second, according to the local survey, with an expenditure for public events of \$95,000. San Francisco takes next place with a somewhat lower appropriation of \$40,000.

The latter sum is expended yearly in Philadelphia for the Lemon Hill concerts alone. These are given through the Fairmount Park Association, and employ fifty members of the Philadelphia Orchestra. This city supports a municipal band and the Philadelphia Band, each at a cost of \$17,000 annually; the Fairmount Park Band, which plays at Belmont and Strawberry Mansion, at a cost of \$14,000 a year, and Piza's Military Band, Hunting Park, \$1,179 a year. For the Philadelphia Music League, which has done an important work, \$10,000 a year is appropriated.

This organization plans to arrange a series of outdoor opera performances by the Civic Opera Association of this city, and urges the construction of a large public auditorium or shell for this purpose. This could also be utilized for other concerts by local organizations.

The report compares the music provided in this city and the amount expended with similar figures of six other leading cities. The other cities are New

York, Chicago, Boston, San Francisco, Los Angeles and St. Louis.

Chicago is the only city of the seven, including Philadelphia, that depends entirely on public subscription to provide public music programs. San Francisco supports two bands and a municipal organist. Los Angeles appropriates \$3,000 through its park commission. Boston appropriates \$15,000 and St. Louis, \$10,000.

Edward Bok to Sponsor Light Opera in Philadelphia

PHILADELPHIA, April 14.—Edward Bok, donor of the American peace prize, is adding to his public benefactions in Philadelphia by sponsoring a season of light opera. It will open on May 15 in the Academy. It is planned to revive many of the old favorite works, with a weekly change of repertoire, and the operas will be given in the vernacular for the most part. Fortune Gallo will be the impresario in charge. The Academy of Music is in constant use from the end of September till the beginning of May under the new régime, and it is hoped by this new arrangement to prolong its usefulness well into the summer, thus also adding to the available income needed to maintain such an expensive property.

W. R. MURPHY.

Settlement Likely in Philadelphia Orchestra Dispute

PHILADELPHIA, April 15.—It is probable that a compromise will be arrived at this week for the settlement of the dispute between the management and musicians of the Philadelphia Orchestra. The new agreement, it is believed, will be based on the old wage scale of a minimum of \$60 per week, with some modification of the rules.

Music Will Be Heard Around the World

IN a very short time radio stations will be able to broadcast around the world, according to a statement made by H. P. Davis, vice-president of the Westinghouse Electric and Manufacturing Company. The process of radio repeating developed in the past few months, by which America is able to communicate with London and Paris, will soon be developed powerfully enough to circle the globe, the radio expert says. "Radio repeating," he prophesies, "is the open sesame to world-wide wireless and will make possible the receiving of programs from any part of the globe with the same ease with which we now hear programs from stations located only a few miles from the radio receiver."

When Tchaikovsky Conducted in Carnegie Hall

Records of New York's Principal Concert Auditorium Recall Succession of Great Artists and Historic Events—
Famous Composers, Orchestral Leaders and Virtuosi Make up Dazzling Catalogue



Photos 1, 2 and 7 by Dupont; 8 by Courtesy of N. Y. Public Library

CARNEGIE HALL FROM THE ORIGINAL PLAN AND SOME MUSICAL NOTABLES WHO HAVE APPEARED THERE

1, Walter Damrosch, Who Was Prominently Identified with the Project to Build the Big Auditorium, Being a Member of the First Board; 2, Anton Seidl, Who Conducted the Philharmonic Orchestra in the World-Premiere of the "New World" Symphony; 3, Tchaikovsky, Who Visited America to Participate in the Opening Ceremonies as a Conductor of Some of His Own Works; 4, Antonin Dvorak, the Bohemian Composer, Who Was Present at the Premiere of His "New World" Symphony; 5, Paderewski, from a Photograph Made About the Time of His American Début in Carnegie Hall in 1891; 6, Emil Paur, Conductor of the Philharmonic from 1898 to 1902; 7, Gustav Mahler, Who Threw Himself Energetically Into the Task of Re-organizing the Philharmonic, 1909 to 1911, and Who Died Soon After a Breakdown Caused His Retirement; 8, Carnegie Hall from the Architect's Sketch According to Which It Was Built; 9, Richard Strauss, Who Led the World-Premiere of His "Sinfonia Domestica" During His Visit to the United States in 1904

WALLS are said to have ears. It is a pity that they do not have tongues as well, the walls of public buildings in general and of musical auditoriums in particular. What tales could be told by the walls of Carnegie Hall, where practically every great artist of the past thirty-two years has been heard! Many of these artists are still with us, singing and playing now as then, but many more have passed into memory because they have had their day or because death has claimed them. Let us consider Carnegie Hall and see how it came into being, and tarry awhile with some of the great ones of the musical world who have been heard there.

It is an amazing fact, but a fact none the less, that New York, which had had opera since 1825 and a permanent symphony orchestra since 1842, did not possess a really adequate opera house until

1883 or a concert hall of large dimensions until 1891, when Carnegie Hall was opened. Steinway Hall, Chickering Hall, Mendelssohn Hall, the two latter of which have long since passed out of existence, served their purpose, and the Academy of Music, which housed opera and symphony concerts from 1854, was finally supplanted as a home for opera by the Metropolitan after a few years of struggle beginning with the opening of the latter institution in 1883.

The building of Carnegie Hall and the placing of it at the disposal of the musical world of New York is generally believed to have been due to Walter Damrosch, though Mr. Damrosch in his autobiography has made no definite statement to this effect. Mr. Damrosch, through his close association with his father, Dr. Leopold Damrosch, who did such a tremendous lot for the cause of music in this country, was already a prominent figure in the musical life of New York, although only twenty-three years old at the time of Dr. Damrosch's death. He succeeded his father as conductor of the New York Symphony and the Oratorio Society in 1885.

In the summer of 1887 Mr. Damrosch

went to Europe to study with Hans von Bülow. On the steamer he made the acquaintance of Andrew Carnegie, then on his wedding trip. Mr. Carnegie had known the elder Damrosch and held him in deep respect. He invited Walter Damrosch to visit him in his summer home when he had completed his studies with von Bülow, and Mr. Damrosch did so. The result of this visit was that Mr. Carnegie became president and chief financial supporter of both the Symphony and Oratorio Societies, remaining in office with the latter institution for thirty years.

"Music Hall" Is Built

But the visit had another important result not only for Mr. Damrosch but for music in America, and the two are closely linked. Among the guests at "Kilgraston," the place near Perth which Mr. Carnegie was then occupying, was James G. Blaine, who had been defeated in the Presidential race in 1884 and who with his wife and daughters was spending a year in Europe. The following year Mr. Damrosch was one of a coaching party which Mr. Carnegie took through Scotland and England. In

March, 1889, Benjamin Harrison was elected President and made Mr. Blaine his Secretary of State. In the following October Mr. Damrosch's engagement to Margaret Blaine was announced, and on May 17, 1890, they were married. Mr. Damrosch's position in the musical world of New York has been unique, not only because he was his father's son but because of his own ability. What more fitting, then, that Mr. Carnegie should provide the much-needed auditorium? Carnegie always insisted that he did not wish the building to be considered a philanthropic institution but preferred that the general public should be part owners of it, which is why he did not own all the stock at first. He also wished that it should be in a measure, at least, self-supporting.

The building was not known originally as "Carnegie Hall" but as "Music Hall," and in its original form was considerably different from what it is today. It consisted of five stories and occupied the same ground space as the present time with the exception of the corner of Seventh Avenue and Fifty-sixth Street. There was a portion of the main build-

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What Is the Solution?—New England Managers See Menace to Concert-Giving in Broadcasting by Radio



OVERCROWDING of the concert field and the competition of the radio are factors in a bad music season in New England, according to local managers. Reports received in MUSICAL AMERICA'S investigation of the present state of the concert business indicate that although the general problems throughout the country are similar, each section, like New England, has its special issues.

The present inquiry, which has for its object an open discussion of all problems facing the concert manager, began with the publication of an article in the issue of March 15. This is the sixth in the series. The first outlined the program of the inquiry and discussed in general the major problems which are prevalent in many sections of the country. In the two following articles the New York managers presented the situation from the selling end. Answers to their statements have been coming in to the office of MUSICAL AMERICA in great numbers. The opinions of the Baltimore managers were presented in the fourth article and last week the situation in Boston and New England was outlined, and the discussion of matters affecting the latter field is here continued.

Boston, in a peculiar situation because there are both local and national managers in the field, has had more concerts this season than it could absorb. At least this seems to be the consensus of opinion. With great competition came the demand for artists with names.

The menace of the radio seems a real and pressing problem in New England. The small towns and the great rural population form an enthusiastic radio public. The result has been evident in the falling off in concert attendance, the managers say. People will not travel for miles and pay to hear a concert when they can sit at home and "tune in."

Boetje Sees Too Many Concerts

Joseph Boetje, manager of the Boston Orchestral Players and resident manager in Boston, believes there is no lack of musical interest in the country. "There have been," he said, "decidedly too many concerts, far more than the musically intelligent public can absorb. Artists, too, are many and regrettably too few that are good. There are those asking fictitious prices for their services who later accept offers at a much lower figure, thereby misleading the public."

"In regard to 'civic music,' which is purely educational, the manager cannot carry out the preconceived idea of committee members or local musicians. Their thoughts often run counter one to another, much to the artistic detriment of the concert. General business depression to some extent is reflected in concert attendance."

"I think the radio has had an enormously bad effect upon concert interests. I perceived this over two years ago, and my prediction then has come true. As the radio has increased, so has the concert attendance appreciably lessened. Personally I have found cooperation from the local press and feel that music

Radio Lessens Concert Audiences, Say Managers

RADIO, the New England managers say, is one of the greatest competitors in the concert business. They declare that it has decreased the concert-going audience to an appreciable extent. If radio concerts continue to be given free, the damage they will do the managers and the artists is incalculable, they insist. Here are a few of their comments:

"As the radio has increased, so has the concert attendance appreciably lessened."

"Radio is the biggest menace to concert-giving that has ever appeared."

"An artist who broadcasts cheapens his art."

"It will not be long before the largest percentage of the people in the towns will come to expect to 'listen in' on every evening to something good without paying for it."

criticisms generally only partly help the cause of music.

"The attitude of the musical public in this country is different from that abroad. I find that in America the general audience goes to a concert in the hope of being able to criticize rather than to look for the good points in a performance. It has a tremendously depressing effect upon the artists. It would be much better for an audience to overlook nervousness or trivial faults and be keen to applaud the good points produced in the performance."

Public Wants Variety, Says Leland

Robert de C. Leland, concert manager, said: "Conditions are not as bad as they have been pictured. It is true that there is no general demand for concerts, but the apathy of the public is due in great measure to inefficient selling methods and a misunderstanding as to what the public wants. The public certainly doesn't want the stereotyped recital or chamber music. In spite of a good deal of pretension, the public wants entertainment, novelty, variety."

"The concert field needs more showmanship applied to art. This does not mean gambling with 'names,' but the showman's viewpoint and methods applied to the average concert. There is no special audience for concerts. A special audience must be organized for every individual concert. Intensive selling methods must be employed, including modern publicity, advertising and tie-ups."

"Radio is the biggest menace to concert-giving that has ever appeared in this great (sic) age of science. Not only is it the ultimate canning process to art, but, from an economic standpoint, it is based upon the fallacy that you can sell something and at the same time give it away. Artists who appear for radio, even though they be paid, are committing economic suicide. There is no comparison between the phonograph and radio. The phonograph gives but 6 per cent of an artist; radio 60 per cent. When an audience can get 60 per cent of an artist at home, it won't go out to get the other 40 per cent."

Anita Davis-Chase Against Radio

"As music has been commercialized enormously and has become quite as important means of earning a livelihood as any other profession or business, I can see no reason why musicians should give away 'their wares' any more than should one's grocer or clothier," asserts Anita Chase-Davis. "Now and again one does receive a free sample of something as a means of advertising goods to sell, but one does not get free samples of anything that is worth while very constantly from a reputable storekeeper."

"The radio is giving something for nothing constantly, and the wireless sets which are found in every town and city are surprisingly numerous. This means that a large percentage of the people in these cities and towns, enthusiastically interested in their new toy, will 'listen in' for an entire evening, when possibly the Woman's Club or the Musical Club of their town has paid a large fee to bring a good artist there on that night. Something is hurting the sale of tickets enormously all over the country, and we find the musical papers writing page after page about the great growth of the love of good music in America. The existing conditions and the statements which the musical papers put out seem to disprove each other, unless the radio is to blame. Box-office receipts do not grow smaller when people in a town are growing more fond of good music than they were in the past."

Should Pay for Broadcasting

"I believe sincerely that an artist who broadcasts, unless for some very special occasion and under exactly the right auspices, cheapens his art and, furthermore, hurts his colleagues in the concert

field as well as himself, for he is one more encouraging the public in the notion that they can get 'something for nothing.' It will not be long before the largest percentage of the people in the towns will come to expect to 'listen in' on every evening to something good without paying for it; while the good artists, who are giving a concert under the auspices of some local organization, are singing or playing to empty seats."

"I believe that every artist should be paid a fee, and a big fee, for broadcasting. If an artist is worth \$300 for a concert in one town, he should certainly receive more than that if he is broadcasting a concert to be heard in dozens of towns. For the struggling musician who has no means of advertising himself or his work except to broadcast a concert by the radio may do no special harm, but I am speaking in general terms now of the average musicians; and the artist who makes it necessary for his patrons to buy a ticket to hear him and travel a mile or half-mile to his concert hall is far more precious in the eyes of the concert-going public than a musician who is willing to give his 'wares' away over the radio."

Conditions in Portland, Me.

William S. Linnell, chairman of the Portland Music Commission, believes that over-booking is hindering the development of new territory, "but that in order to develop this new territory the high prices demanded for artists must be changed in order to bring concert features within the reach of communities clamoring for them but not able to guarantee them."

The large cities of Maine, Mr. Linnell says, present an excellent opportunity for the development of new territory. They have almost no music of their own and depend on Portland for their concerts. If artists' fees were lower he thinks music could be fostered in these communities.

"The trouble with the concert business generally today is, it seems to us, the predominance of the spirit of commercialism," continues Mr. Linnell. "Artists feel they must have managers in order to succeed. Managers must have high prices for artists, not only for incomes for themselves but in order to make the public believe that their artists are of superior character. The effort to maintain superiority by placing restrictions upon the extent to which the artist will give of his art is productive of an artificial standard. If so many artists are all to succeed there must be an appeal to those who are not yet educated to the extent of fully appreciating the highest form of music, which means that music must be brought within the reach of those who would grasp the opportunity for self-education in that line but cannot afford to obtain it a high price."

Extension of Field Urged

"We believe that the concert field should be enlarged. More territory should be covered at smaller prices for the artists and managers, and an effort should be made through municipal courses to educate people of very moderate means in the appreciation of that class of music which they have been led to believe is beyond their reach because of its cost. There should be more co-operation in every community between those who are managing musical programs and between those who have other events of public interest in their charge, to the end that the season's calendar may be so made out that there will be the least interference between attractions. Our own experience is that on almost every concert date in our program there has been some other worthy attraction of the same or some other nature in our city which has drawn largely from the patronage which our course should obtain."

In Central Maine

In analyzing the concert situation in central Maine the managers are agreed on two points: that artists command too high fees today; and that in the shoe factory and cotton mill cities, such as Lewiston and Auburn, the mass of people are "movie audiences," finding satisfaction in a fifty-cent picture or vaudeville entertainment.

When Sousa's Band comes, once in

every few years, the local manager packs the city hall and the affair is a paying proposition. But when the Orpheon or the Philharmonic Club brings distinguished talent or private managers put on artists they either just "get by" or actually lose money. Continued experiences of this kind have been a dampener to every ambition of managers to present good talent, says Alice Frost Lord, MUSICAL AMERICA'S correspondent for Lewiston.

Mayor Louis J. Brann of Lewiston, who is a patron of music, interested himself in a municipal course a few years ago; admission prices were made low, people turned out fairly well, but the concerts did not pay their way. Mayor Brann believes that artists' fees are too high.

President L. J. Lafond of the Orpheon, a large men's choral club, has brought numerous stars to Lewiston. He believes that two factors are essential to the success of concerts: artists of prominence whose name and fame are known through phonograph records and big city work and general publicity, for whom little has to be said to introduce them to the local public; and general musical education of the people in the enjoyment of music. Fees charged by artists absorb all the money that can be taken in from seat sales and months of hard work soliciting patronage, he says. Too many people are satisfied with the moving pictures and dance halls.

Seldon T. Crafts, director of the Lewiston branch of the Maine Festival Chorus, states that he has found that people want the best. They will not pay to hear the lesser musical lights, and the fact that the best artists cost so much deters managers from engaging them for fear that all the box-office receipts will be absorbed. The result is that the big artists go to the big cities and the rest of the country goes without them. Again, advertising rates are high and add disproportionately to the expense. There also are many counter attractions that please people—the moving pictures, the radio and phonograph at home, the dance hall and vaudeville.

Manchester Course Discontinued

In Manchester, N. H., most of the concerts for the past nine years have been given by the Manchester Musical Association, organized and backed by five men interested in music. A concert-course project has been discontinued, and the decision is attributed to lack of public interest and the deficit caused by high artists' fees. Next year, however, single recitals will be tried to see if a paying audience can be obtained. A. B. Jenks, president of the Manchester Association, states that the loss this season has not been great but that last year it amounted to several thousand dollars. The difficulty in Manchester, he says, is that the public demands a new and big name for each concert. The situation is complicated by the fact that Manchester is near several metropolitan centers and the people who might be depended upon to support music in the community go to the big cities for their concerts and neglect the local activities.

Cooperation Necessary to Develop New Territory

IN the course of the present inquiry into conditions in the concert field, the terms "overbooking," "overselling" and "overcrowding" have been frequently used by national and local managers. Competition in many centers has resulted in considerable loss. The community gets more music than it can absorb.

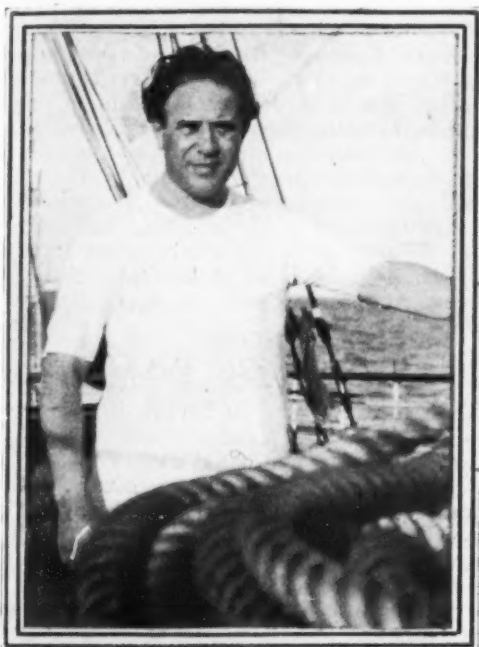
One solution recommended by New England and other managers is cooperation among promoters of public entertainments so that dates do not clash, so that events are distributed evenly over the season, and attractions of a similar nature do not follow too closely.

Another remedy advocated is the extension of the concert field. If artists and managers cooperate, says one local manager, new territory will be developed.

"Jenufa," New Opera for Metropolitan, Has Dramatic Story

THE report that the Metropolitan Opera will give the first American hearing to Leos Janacek's opera, "Jenufa," with Maria Jeritza in the title-role, gains some support from the fact that the Viennese singer made a personal triumph in this work several years ago at the Vienna State Opera. The opera was well received in its first Berlin performance at the State Opera on March 18 last. The libretto by Gabriele Preis relates a dramatic story of peasant life. *Jenufa*, a Moravian peasant girl, has been betrayed by *Steva*, a handsome but worthless braggart of the village, who subsequently marries another. *Lakar*, his half-brother, who loves *Jenufa*, fights him and offers to marry the girl. The chief figure of the tragedy is *Jenufa's* foster-mother, *Buryia*, who drowns the new-born child in the ice-covered brook. In the last act, when the girl is herself accused of the crime, the mother gives herself up to justice. The score abounds in Czech folk elements, much of the dialogue being in a style based on the cadence of spoken talk. The second act in particular is described as ingratiating in its melodic color and freshness. The composer is about seventy years of age and this work was written in 1901. He is a follower of Smetana and the national school.

Titta Ruffo Acclaimed on Long Operatic Tour Through South America



Titta Ruffo, En Route from Porto Rico to Venezuela

New honors are being reaped by Titta Ruffo, distinguished baritone, who is now on an operatic tour of South America under the direction of Bracale. Up to the latter part of March the baritone sang in twenty-two operatic performances in Central and South America, appearing in "Hamlet," "Tosca," "Chenier," "Barber of Seville" and "Pagliacci." In Caracas, Mr. Ruffo was decorated Commendatore of the Order of Libertadario by President Gomez of Venezuela. This is a military order, equal to that of a colonel in the Venezuelan Army. Another honor, though of a different kind, attracted considerable attention in Caracas, where the great Spanish toreador, "El Gallo," killed a bull in honor of the singer before an excited audience. Mr. Ruffo will conclude his engagements in South America June 1 and will pass through New York on his way to Italy, where he will spend a three months' vacation. He will return to this country in November for a concert tour under the direction of R. E. Johnston and for a season at the Metropolitan. The accompanying photograph was taken on board the steamer Caracas en route from Porto Rico to Venezuela. Mr. Ruffo says that the heat of the tropical sun makes him look old and wrinkled, but that on the stage he is still young!

"COMRADES"



John McCormack and Jackie Coogan Immediately Became Pals When the Tenor Visited Hollywood in the Course of His Recent Record-Breaking Tour on the Pacific Coast. Jackie of Film Fame Had His First Lesson in Song from the Celebrity of the Concert World

THERE is an inescapable suggestion of the "Green Isle of Erin" about the names of McCormack and Coogan, so nothing more is needed to explain the immediate friendship of John and Jackie when the tenor recently invaded filmland, not to act before the camera but to sing for record-breaking audiences. Jackie Coogan is almost as Irish as John McCormack, and, it might be added, almost as well known, although Jackie's ability as a singer has not figured much in his rise to fame. It is never certain, how-

ever, what the future will bring forth, for he recently had his first singing lesson and from the famous tenor himself. It is said that the young motion-picture star exhibited no small degree of talent in his first song, which, of course, was Irish. He was further encouraged in his new endeavor by hearing Mr. McCormack in his recital in Los Angeles when "Little Boy Blue" was sung especially for him. To return the courtesy, Jackie gave the singer a private showing of his latest picture. Afterward the two pals opened the baseball season in Los Angeles, with Jackie as pitcher throwing the first ball to Mr. McCormack.

American Singer Gives Glimpses of Lilli Lehmann, Active at Seventy-Six

FOR those in America to whom Lilli Lehmann is only a legend, it is difficult to believe, that despite her seventy-six years, she is still teaching nine hours a day and continues to be one of the vital influences in the musical life of the German capital. One of the last of her American pupils to return and give intimate glimpses of the former Metropolitan diva, is Fania Bossak, mezzo-soprano, who spent several months with her not long ago and is now engaged in singing and teaching in New York.

Mme. Bossak describes her study with Lilli Lehmann as one of the greatest experiences of her life, and says that she is more than a singing teacher in the influence she has upon the minds and lives of her pupils. The first requisite in seeking to study with her, Mme. Bossak says, is seriousness of purpose, for Mme. Lehmann feels that her time is too short and too valuable to give to any except those who seek the highest in art.

"After a period of study in Vienna and Berlin," said Mme. Bossak, "a friend gave me a letter of introduction to Lilli Lehmann's assistant, who took me to see her. I shall never forget my first impression of this remarkable woman, with snow-white hair and not a wrinkle on her face, as she entered the room. Her bearing was that of a queen, yet none could have been more gracious. After she had asked several questions about myself and my work, she asked me what I would sing. I told her I had brought no music, but that if she wished I would sing a scale. I always thought that, perhaps, it was fortunate for me that I had no music with me, for I afterwards learned that she is often impatient with those who insist upon singing difficult arias for which they are not fitted. She made some criticisms and then said that she was very busy and did not know if she would have time for another pupil, but that if she found she had, she would let me know. I thought surely that I had failed and



Fania Bossak, Mezzo-Soprano

that I should never hear from her, but I learned later how very difficult it is to be accepted as a pupil.

"The next day was Sunday, and before I was up I was told that Frau Lehmann wished to speak to me on the telephone. She asked if I would come right over, and that is the way my study with her began. I was scarcely ever given a definite appointment, but received a phone call every morning telling me when to come. At first this rather annoyed me, but later I got to like it, for I had to be ready at any time.

The Two-Hour Lesson

"The thing that impressed me most about her teaching was her thoroughness. There was no such thing as a thirty-minute lesson. She would keep a pupil sometimes two hours if it took that long to make him realize a certain point. I think the only time I was ever kept

German Nationalists Protest Tour of Roland Hayes

NATIONALISTIC propaganda among the German population in Czechoslovakia has been aimed at Roland Hayes, American Negro tenor, with the object of making him cancel fourteen concerts in that country, according to a copyright dispatch from Prague to the New York Sun. It is reported that the concert executives who have arranged his appearances have appealed to the American Legation in the Czech capital. The feeling against the singer is owing according to the European news report, to the alleged depredations of soldiers from French colonies in Africa, now stationed on the Rhine. A German newspaper said of the artist: "While he may understand modern music, it would be impossible for him to interpret the cultured works of German poets, since he speaks out of the soul of his aboriginal people." It appears that Mr. Hayes is the innocent victim of an ingrained race-hatred by Germans at Carlsbad and other resorts, who are reported to have joined in the protest against his concerts.



Lilli Lehmann from Photograph Received by Thomas Bull of the Metropolitan, Four Years Ago

two hours was when I began to study Meyerbeer's 'Ah, mon fils' from 'The Prophet.' I sang it in German, and no matter how hard I tried I could not seem to please her with the way I sang the 'Ach.' For two solid hours I sang nothing but 'Ach'—this way, that way and every way I could imagine, until I was almost frantic. Finally I snatched up my music and said I supposed I must be hopeless and that it was useless for me to try any more. Perhaps she realized that too many 'Ach's' were not good, for I never had so much trouble again."

Lilli Lehmann still sings beautifully, according to Mme. Bossak, who describes her as "singing all over the piano," from the low tones of a contralto to a brilliant high D. She also plays well and has no need for an accompanist in teaching songs or operatic arias. Mme. Lehmann sent her greetings to America and said that much as she would like to revisit the scenes of her former triumphs, she fears it would not be worth her while to accept the invitation to establish a studio in America. Should she ever come, she says, she would have in her studio only a chair and a piano, so the mind of the pupil would be on his work and not on the furniture!

Since returning to America several months ago, Mme. Bossak has been hindered in her professional work by a serious illness from which she has now fully recovered. Herself a concert pianist before becoming a singer, she is particularly sensitive to the lack of musicianship in the majority of vocalists, and believes that it is this lack which hinders the progress of the average American student. Art, she says, is a long road, or to quote from the inscription to Mme. Bossak in Lilli Lehmann's book, "Mein Weg," "Who has found the beginning of art, finds no end."

HAL CRAIN.

State Has a Plain Duty to Discharge in Providing Efficient Musical Education in the Public Schools

By **HOLLIS DANN**

Director of Music for Pennsylvania

THE mental picture seen by the adult when music in the public schools is mentioned is usually of his personal experiences as a child in the school-room, unless perchance he has witnessed some of the remarkable results which are attained in the schools of today. A generation ago the teaching of music in the public schools, barring certain exceptional systems, was unorganized and fragmentary, done by teachers with little or no knowledge of the subject matter of music and without competent supervision.

Excepting in Boston, Cincinnati and a few other cities, the subject made little progress until after the Civil War. The first thirty years, approximately from 1870 to 1900, was a period of experiment both as regards material and procedure. This new subject in the curriculum was without standards, without precedents, without schools for the training of leaders and taught by classroom teachers almost entirely lacking in preparation. During this period a remarkable group of men, stimulated by the example of Lowell Mason and his coworkers of a preceding generation, formulated and published several series of texts for children. Foremost in this group were Luther Whiting Mason, Henry Holt and John W. Tufts.

The publishers of these and of later systems of text books maintained summer schools for the education of the supervisor for more than twenty years. Attendance at one or two of these two-week or three-week sessions ordinarily marked the extent of the supervisor's training. Inadequate as they now appear, we owe a very great debt to these schools. They furnished valuable and indispensable training when no other schools for supervisors existed.

This was a formative period for the supervisor as well as for material and procedure. The field of supervision was open to all without restrictions and without academic or musical standards. The supervising force was recruited from all branches of musical activity. Any person, musically inclined, was eligible. State departments of education kept hands off, setting up no musical standards either for the supervisor or for the classroom teacher. Courses of study in music did not exist. Each supervisor was a law unto himself. The superin-



LEADERS IN THE PENNSYLVANIA MOVEMENT FOR MUSICAL EDUCATION

1, Dr. Hollis Dann, State Director of Music, Pennsylvania; 2, Minerva M. Bennett, Head of Supervisors' Training Course, Temple University, Philadelphia; 3, Dr. Will Earhart, Advisory Director Supervisors' Training Course, Carnegie Institute of Technology, Pittsburgh; 4, Mrs. Grace E. Steadman, Head of Music Department, State Normal School, Mansfield, Pa.; 5, Robert Bartholomew, Head of Music Department, State Normal School, Indiana, Pa.; 6, C. Edward Hausknecht, Head of Music Department, State Normal School, West Chester, Pa.; 7, Marion Jameson, Head of Supervisors' Training Course, Coombs Conservatory, Philadelphia

tendent of schools, discreetly, and perhaps wisely, gave music and music teaching full and complete liberty to function in any way chosen by the supervisor. Perhaps this freedom for initiative and procedure was fortunate, for during this period a group of distinctive leaders, largely self-taught, developed under varying conditions in the school of experience.

Twentieth Century Progress

At the opening of the twentieth century the experimental stage had passed. Music was fast becoming a permanent feature in the elementary schools, accepted without question in all progressive systems throughout the nation as a regular subject to be taught daily. Arguments in defense of music were no longer necessary.

During the past twenty years, especially during the last decade, the development has been amazing, without precedent. Music in the schools is no longer restricted to the learning of a limited number of songs and a deadening drill in the rudiments of music and sight reading. The child of today, in a rapidly increasing number of communities, has a chance to develop a love and appreciation of the art and to acquire skill and musicianship. Opportunity is offered for a real musical education reaching from the kindergarten through the university.

Music in the schools means today a chance to learn to read and write the language; to hear the best in music literature; to give expression not only through the voice, but by means of band and orchestral instruments; to know the history of the art, and to study its form and structure. It means opportunity to study the piano, organ, violin or other orchestral instrument during the high school period with full credit toward graduation. It means college entrance credit and the chance to major in music in college. In a larger sense it means that the scheme of education now recognizes the threefold nature of childhood and youth; that physical and spiritual training is to go hand in hand with intellectual development. Art, literature and music are to function normally, stimulating motivation and providing food and exercise for the spirit, along with the development of the body and the intellect.

The last decade has witnessed a rapid and remarkable development of three

distinctive features of music in the public schools:

1. Music appreciation.
2. Instrumental music.
3. Elective and credited music courses in high school and college and coordination of the work of high school and private teachers.

Growth of Appreciation

The use of the self-playing instruments has brought the world of music literature into the schoolroom. Systematic and attractive listening lessons, courses in music appreciation for grades, high school and college are now found everywhere. Music memory contests have been held in more than 700 cities and towns; phonographs and selected records are rapidly finding their place in the borough and one-teacher schools. The symphony orchestras in New York, Philadelphia, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, San Francisco, Los Angeles and many of the smaller cities are giving concerts in and for the schools. Good music is finding its way into the homes and the hearts of the people, young and old, to an extent unknown before.

Instrumental Music

The growth of instrumental music teaching in the schools is already greater than the most optimistic dreamed of ten years ago. School orchestras, bands, classes in stringed, wood-wind, brass and percussion instruments and piano are to be found in the progressive school systems in all sections of the country.

Where the work is under the direction of experienced, professional instrumentalists the results are remarkable, both in the junior and senior high schools. (The superiority of the instrumental work as compared with the vocal in some systems accentuates the necessity of professional training and musicianship for the supervisor of vocal music.) Orchestras with full symphonic instrumentation, numbering fifty to seventy players rendering high-class music acceptably, and full military bands comparing favorably with professional organizations are no longer exceptional.

What this movement is destined to do for musical taste and interest in the schools and in the communities we can scarcely realize. In many sections every junior and senior high school and every normal school has its orchestra; already

the movement is extending to the borough and consolidated rural schools. At the present rate of progress the vacancies in our great symphony orchestras will soon be filled by American boys, and every city and town can have its symphony orchestra.

In the High School

Elective courses in music in the high school, carrying credit toward graduation, are now the rule rather than the exception in many communities. Elementary theory and practice, ear-training, harmony, history and appreciation, glee clubs, chorus, orchestra and band enable the pupil to continue his musical education as a part of his high school course.

Outside Credits

Study of piano, organ, violin or other orchestral instrument with private teachers under the supervision and regulation of the school authorities is now a part of the school curriculum in many school systems. Important and far-reaching

[Continued on page 40]

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Aldrich's New Post as Program-Advisor for the Philharmonic May Lead to Complications — The Epic of Little Artur — Dirk Foch's Romance — Soldiers of the Stage — Why Some Artists Are Popular and Others Are Not — How Caruso Granted an Audition to an Unknown Singer — Dusolina Giannini's Rise to Fame — Mussolini's Support for Opera in Italy Conveys a Lesson to American Statesmen — Farewell to Montoux — An Apartment Now a Factor in a Prima Donna's Salary — The Perfect Wagnerites — Unique Honor for Lauri-Volpi — Helping the Perplexed Student to Secure a Good Violin — Welcome Alterations to the Metropolitan

Dear MUSICAL AMERICA:

An embarrassing situation is likely to arise next season in connection with the New York Philharmonic. And all on account of the appointment of Richard Aldrich as the official advisor on program-making.

The Philharmonic conductor, you know, has been coming in for sharp criticism because of his choice of programs, and so someone in the councils of the venerable body hit upon the idea of naming Mr. Aldrich.

While the appointment of the senior critic of the *Times*, a man of unquestioned ability and authority, is a compliment to Mr. Aldrich and the critical fraternity in general, I fear certain woeful complications.

What will Mr. Aldrich's associate on the *Times*, Olin Downes, have to say if the Philharmonic program is displeasing to him?

Could Downes write, for example: "The playing of the Philharmonic last night was all that could be desired—much too good, in fact, for the character of the program. Why play such poor stuff?"

In such a case Mr. Aldrich will have the right to feel grieved. Next autumn we may even hear of a telephone conversation somewhat like this:

"Lo, Dick."
"Lo, Willem."
"Say, Dick, about that program you made up for me, er—er—"

"Well, go on."
"Oh, I wasn't saying anything—er. But I suppose I must tell you. That program you helped make up for me, Dick, was something fierce, to say the least."
"Sorry, Willem." (Temperature drops.)
"Don't mention it, Dick."
"Good-bye." (Sudden freeze.)
"Good-bye."

Next morning the Weather Bureau reports a killing frost in the vicinity of Times Square and Carnegie Hall.

"It isn't the lickin' I mind—it's the nasty way you look at me when you do it that hurts!"

So sobbed a certain youngster as he was receiving his walloping from his righteously indignant parent, and I suspect this is the state of mind just now of little Artur, a certain conductor at a well-known opera house located at Thirty-ninth Street and Broadway, New York.

Li'l Artur, you know, would persist in carving whole sections out of Wagner scores. The mischievous lad was not satisfied with the modest cuts allowed by tradition, but must exterminate notes on a grand, wholesale scale. Lawrence Gilman and other distinguished critics remonstrated, as I have already related, when the third act of "Tristan and Isolde" was massacred. Some of the words used about Artur's slashes were not at all nice; so I wouldn't think of repeating them. Li'l Artur, however, wouldn't take the broad hints.

At last he has been forced to surrender. When "Tristan and Isolde" was given last week, the third act was conducted by Artur without the offending omissions.

Not even a hippo can stand a hideful of annoying barbs!

It has come to my ears that Siegfried Wagner missed becoming a conductor at the Metropolitan last season only by a narrow margin.

Siegfried, so I hear, would have accepted the post if Gatti had agreed to let him have complete stage supervision of the Wagner repertoire. The Metropolitan management would not consent.

Of course, the son of Wagner is in a peculiar position. No matter what he personally thinks, he would feel obliged to produce his dad's works in their original form and length—"Meistersinger" would require more than five hours; "Götterdämmerung," "Tristan and Isolde" and "Tannhäuser" would run as long.

Mr. Gatti's decision—I am assuming that this report is a correct one—was wise. Modern audiences, even when composed of dyed-in-the-wool Wagnerites, are not willing to sit through long, drawn-out scenes. Even Beethoven and Wagner nodded at times. Witness the former's "Hammerclavier" Sonata, some of his experimental ensemble bits; stretches of the great Richard's "Götterdämmerung" and some of his songs!

As long as Siegfried is not coming, it looks as if we will be able to leave the Wagner performances next season before 2 o'clock a. m.

Do you remember the touching tale of the young artist who fell in love with a woman's portrait and who ended his existence when he found the original never existed except in the mind of the painter?

Dirk Foch has had a similar romance, but the outcome is altogether different. Only recently the young conductor married Consuelo Flowerton, thus bringing to light a romance that budded in war days.

One day the impressionable young fellow was walking down the street when he beheld on a wall a war poster painted by Howard Chandler Christy. He gasped with joy when he beheld the appealing eye, the lovely contour of the face, the crown of hair. History doesn't relate if he obeyed the text under the girl's picture and bought some Liberty Bonds, saved sugar and wheat or gave until it hurt. At any rate, Foch was miserable from that day on.

Day by day he would stroll through the same locality, eagerly watching the walls and windows, and only too rarely was he rewarded with the sight of a new poster showing his beloved's face.

One evening he was conducting at the Stadium, when he beheld the original of the poster eyeing him from the audience. Yes, they are now married.

I happened to be at that particular concert and remember vividly that Foch was pretty well flustered. Perhaps if the critics had known of his plight they would have dealt more leniently with him next morning in their reviews.

You know the old adage, "One-half of the world knows not how the other half lives." It has often occurred to me how true this is. I wonder whether the people attending the opera, the concert and the drama realize the drama that often takes place behind the footlights, the heartaches, the wrenching of the very soul which seizes many a great artist as he stands smiling before his audience, giving the best there is in him.

The artistic temperament is a peculiar combination. It isn't the man who goes into battle alone that is the soldier. You have the soldiers of the stage—those great artists who have that combination of great art and sense of obligation to the public from whose applause they get their inspiration and which means their very life-blood.

I wonder if the public realizes how many times a great sorrow comes to an artist who bravely comes before his public and delivers what is expected of him,

Viafora's Pen Studies of Celebrities



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going through the very tortures of hell rather than disappoint his public.

I have known of cases—I will not mention any names, as I do not like to open old wounds—when a certain singer at the Metropolitan some years ago went through a performance of "Aida" when thirty minutes before the curtain went up she had received word of the death of her only child. And yet that performance was lauded by the critics as one of the best she ever gave. Of course, it meant a collapse, a reaction to the nerves, to the body and to the soul—but disappoint her public? Never! That is the making of a true soldier, the soldier of art.

It was only a few years ago when a prominent actor—having left his wife in a hospital to be operated on—was informed before leaving his hotel that she had died. Yet that man went before his audience and gave one of his usual wonderful performances. Don't tell me that he is not a soldier!

All this comes to my mind when I think of what John McCormack must have gone through when he was off on that marvelous, triumphant tour through the West and received the cablegram informing him of the accident to his beloved wife and daughter on the Leon-Mediterranean Express, near Lyons, while they were on their way to the south of France.

Try to visualize a great artist like McCormack going before an audience of thousands of persons, giving the best there is in him when his subconscious self could not help but wonder whether a reply had come to the dozens of cablegrams he had sent to Europe to get detailed information; of the fight going on within him, one as the artist and the other as the man as to whether at the moment he owed his greatest duty to his public or to the dear ones in France.

Some of our soloists pride themselves on their infallible nimbleness of fingers, their great breath-control, their vast repertoires.

But many a musician, with all these aids, is a rank personal failure. For some mysterious reasons these experts cannot build up a loyal following. They cannot attract friends who will swear by them, fight for them and cling to them, happen what may.

Such winning personalities as Schumann Heink, McCormack, Galli-Curci, Kreisler, to mention only a handful, are wonder-workers. Everywhere they go they are hailed by great armies of worshippers.

Why? Not merely because they are technically proficient—other artists are also

remarkably gifted. Not because they are cleverly advertised by shrewd managers and publicity writers. Not because they are unusually attractive in a physical sense.

The reason for their popularity lies deeper—because they are throbbing, live, sensitive human beings!

The cynic (a person inclosed in his own hard shell) will probably smile at such an explanation. But anyone who has come in really close contact with the great personalities of music, art and science knows of their unaffected simplicity and sympathy with all fellow creatures—even their professional rivals.

I am reminded of these elements of personal popularity when Franz Kreisler gives us an intimate glimpse of himself. "I often feel," he says to Basanta Koomar Roy in an interview in *Success* magazine, "that the artist who thinks he is a success is a monumental failure!"

"I can assure you I did not win popularity overnight. I built it by gradually getting acquainted with my scanty audiences. I had to fight hard for every inch. But the tragedy of the whole situation is this: that I played then just as well as I play now."

His personal success, Kreisler said, "means an opportunity to serve humanity. I receive messages from men and women located in many quarters of the globe telling me that my music gives them happiness. If that is so, then I am happy."

"As for the financial end of my art," continues Kreisler, "to be quite truthful, I must admit that, as my dear father did not believe in selling his medical knowledge, so it nauseates me to have to sell my musical ability."

"Well, I have my own way to solve this problem for myself and to keep my conscience free from contamination. I never look upon the money I earn as my own. It is public money. It belongs to the public. It is only a fund intrusted to my care for proper disbursement."

Now do you begin to realize the secret of Kreisler's appeal?

Caruso was another of the musical gods who possessed a pass-key to human hearts.

Read with me part of a letter I have just received from Miss Lucille P. Singleton of Boston.

For five years, Miss Singleton tells me, she had fondled the hope of singing for some artist of the Metropolitan—she hardly dared to hope that the great Caruso himself would grant her an audi-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

tion. The girl went to Atlanta during the Metropolitan season and without any difficulty at all secured an audience with Caruso. Let this young singer relate her own story.

"As I sat there in the lobby a man came in, followed by several men and women. I quickly recognized Caruso as the center of the group. With him was Mrs. W. L. Peel, who was that day giving a barbecue for the Metropolitan artists, with Caruso as the honor-guest as usual.

"The man whom I had seen when I first reached the hotel and who had told me to wait went up to Caruso, spoke a few words, and the two came toward me. I was introduced to the great singer and he said in the kindest way possible, 'You come with me upstairs and we will sing.'

"He excused himself from his friends, who certainly had more claim on him than I. We entered the elevator that carried us to his floor, and he led the way to his apartment.

"Caruso sat at the piano and played for me until his accompanist, probably hearing the music, came in and took his place at the piano. I had not studied very long at that time and my voice was rather small. He told me this, but he also said I had an excellent quality and might develop an excellent voice that should grow in volume as I studied. At the least, he was encouraging, not discouraging."

All of which goes to illustrate that the really great artists are intensely human, approachable creatures.

A unique honor has come to that sterling tenor, Lauri-Volpi. Next year, so I learn, he will have the distinction of singing in the three greatest opera houses, the Metropolitan, La Scala, at Milan, and the Colon at Buenos Aires. Nor should I omit that Louis Eckstein has secured Lauri-Volpi for his invigorating summer opera season at Ravinia, Chicago.

I hear further that this young artist will create the leading rôle in Montemezzi's new opera in New York next year—but this is a secret for the present.

Lauri-Volpi was an ingratiating and personable *Andrea Chenier* last week, so I can safely predict he will jump into still wider popularity in America next season when he will be afforded a golden opportunity at the Metropolitan.

It warms my heart to hear that another young American artist has sprung into fame and solely on her merits as an artist. I refer to Dusolina Giannini, who is now rounding up her first season as a professional.

You may recall that this girl jumped into prominence last season when she substituted for Anna Case at a concert of the Schola Cantorum in New York.

For some reason, not even the capable Kurt Schindler had been able to fill the audience with enthusiasm; audiences, you know, are moody, like individuals, and cannot always be stirred even by the best of music. Suddenly Miss Giannini appeared on the stage.

The lovely singing and the magnetic personality of the singer at once filled the hall with a new electric impulse. On every side the question was raised, "Who is she? I never heard of this remarkable singer before."

It developed that she was only a student from Marcella Sembrich's studio, a girl so retiring and modest that she had even hesitated to take the opportunity of substituting for Miss Case.

After her memorable success of that evening she said to some friends: "It seems like a dream. I don't realize that it is I whom the papers are saying these wonderful things about. I read these criticisms as if they referred to someone else."

Miss Giannini's astute manager refused to let her sing more than twenty-five times during her initial season. A little bird tells me that when influence was brought to bear to have her make an audition at the Metropolitan, she declined as she had promised her manager to be guided solely by him, and he had advised her against such a step at this particular time.

There is also a lesson for managers in this girl's success. When first approached and urged to attend her concert, this manager declined and only yielded after persistent urging. However, after the first group of songs, he rushed to the green-room and asked her

to sign no other contract until he had talked matters over with her.

Virtually every manager in New York was at her door next day, but Miss Giannini, true to her promise, signed a contract with her original discoverer.

No matter what we think of the desirability of a political dictatorship in any country, we are bound to confess that Mussolini's consulship has notably advanced the cause of opera in Italy.

During 1923 no less than sixty new operas were produced in Italy, directly as the result of the sympathetic support of the Mussolini government.

We suspect of course that the astute dictator encouraged opera because he courted popularity with his music-mad compatriots.

Now, if our own busy statesmen would only follow the example of Italy's wildest politician!

But there is no danger. If our own statesmen wanted to win popularity, they probably would decide on staging a baseball series.

Let's see. Italy heard sixty new operas last year, most of them naturally being native Italian works.

How many new operas by Americans were performed in America last year?

As was to be expected, there was a demonstration when Pierre Monteux bade farewell to New York subscribers of the Boston Symphony in Carnegie Hall. Monteux showed little inclination to make an occasion of it, but that also was to be expected. There is none of the popular stuff about the man who rebuilt the Boston Symphony. He has been almost self-effacing in his devotion to music, and, when a gesture might have been excused, even appreciated by many of his last New York audience, he held to his appointed course. He might have led his superb band in a heaven-storming program, but he didn't.

Perhaps there was a flicker of a smile when he finally came out to conduct the "Tannhäuser" Overture. Perhaps, after all, there was a mild gesture, a shrug of the shoulders, a twinkle of the eye to denote a touch of Gallic humor. He is in sight of home, you know, and the lines of the Pilgrim's Chorus may have had something of appeal for him. It runs, you may remember, in this way:

Once more with joy, O my home, I may meet thee;
Once more, ye fair flow'ry meadows, I greet ye;
My pilgrim staff henceforth may rest,
Since Heav'n's sweet peace is within my breast.

True, he may never have thought of his bâton as a pilgrim's staff, but the suggestion was inescapable as the strains of the march swelled forth with all that beauty of tone that belongs to the Boston Symphony.

Monteux has persistently avoided the spectacular tricks to which many conductors are heir. Never has he mounted a war horse and ridden the poor, spavined beast to death. We await the coming of his successor, Koussevitzky, with much interest. The latter's career has been so remarkable; his performances in Europe have been praised so highly. But for all that has been said of the Russian and the little that has been said of the Frenchman, Koussevitzky will have no easy task in filling Monteux's shoes when he arrives in Boston.

In these days of universal housing shortage a well-furnished apartment may be a lure to any prima donna and the impresario need not despair who has a few leases up his sleeve.

It is reported that a leading soprano has been won by the Vienna Opera in contest with Budapest. Money was not sufficient to tempt the songbird from her native haunts. But then the wily Vienna management added the lure of a five-room apartment to the salary. In Budapest there was available only an emergency flat in a converted storehouse. The singer succumbed. Henceforth she will delight Vienna. Only the realtors deserve the fair.

Two performances of "Tristan" at the Metropolitan this season! Well, well, we may live in hope. There may be three next year. It is growing popular, and if only a few flipflaps or handsprings could be introduced for the lovelorn *Isolde*, even the charms of *Floria Tosca* might be challenged.

I could not help overhearing two delightful young persons discussing Wagner's great work last week. 'Twas in the

promenade and they were passing slowly. "I do like the music," said one. "Yes," responded the other, "I think some of the orchestration is quite good."

This is progress all right.

Incidentally, why do people sit through the last act right up to the first phrase of *Isolde's* Liebestod and then make a wild rush for the nearest exit? Even an observance of Commissioner Drennan's famous instructions, "In case of fire," would be appreciated by those hardened Wagnerites who still wait until the last note.

Did you ever realize that nearly every violinist counts it his dearest ambition to own a Strad violin and that, as there are only a limited number of these to be had, somebody is sure to be disappointed? In fact, as you know, not all the instruments that go by that name are real. Reminds me of the places in Europe where they show visitors the knuckle-bones of dear, dead martyrs for a simple charge of a few dollars. By the bye, one man I know tells me that he has seen the same saint's remains in no less than six places!

Now comes Julius D. Horvath with help for the perplexed student who wants to own a good instrument without mortgaging his wardrobe to get it. He claims to have rediscovered the old art of violin making, which, you know, is supposed to have been lost after the death of Antonio Stradivarius in 1737. As Horvath says, the public has often been approached with assertions made by individuals who claimed something of the sort without gaining public indorsements of their work.

However, to put an end to all doubt, he has offered to give the following proof. He will take a violin treated with his process and compare it with a genuine Strad. This he promises to do at Aeolian Hall on the evening of April 24 in a recital in which Michael Banner, the violinist, will play a number on the old

instrument, repeat it on Horvath's American violin for comparison, and then play a series of numbers on the new instrument. Then Horvath will name all the ingredients used by Stradivarius in the manufacture of his violins and promises to give to the world the entire secret, with the view to creating a "new era for the violin-making art."

Anyhow, it sounds interesting.

When the final curtain drops upon the Metropolitan this season, the management plans to re-seat the entire first floor, instead of flooring over the parquet and using it for a scenic studio. The object is to increase the capacity of the house and also to improve the line of vision from a large number of the seats.

The architect who designed the Metropolitan building had never planned an auditorium before, as may be gleaned when you consider that the orchestra circle, instead of facing the stage, faces across the house. Also the pitch of the floor is not nearly steep enough. This defect results in a "dead space" in a number of rows in the parquet. Those in the audience who occupy these seats miss a certain part of the sound because it goes right above their heads to a large extent.

We believe that these defects will be remedied and that also something will be done to improve the ventilation. When the Metropolitan was erected in the early eighties we were not so keen on fresh air as we are nowadays.

Further, I do hope the Metropolitan management will borrow a little oil, from Washington if necessary, to prevent the unearthly squeaking of the seats when late-comers arrive and scramble over our laps, says your

Mephisto

Paint Mind Pictures to Succeed as Song Interpreter, Advises Middleton

PICTURES are not painted in oils or water colors alone. Some artists work in tone, and whatever the medium the purpose, says Arthur Middleton, should be the same. If the singer is interested in painting the picture so that his audience will be able to see it and understand its meaning, the difficult art of interpretation will quickly lose its terrors.

"Song interpretation?" asked Mr. Middleton. "It is your mental attitude, I believe. Your attitude toward music, yourself, the other fellow and life. In my own experience, I never give a concert but I first say to myself, 'I've got a message. Go out and give it to them. This is it.' And I close my eyes for a minute and conjure up in my imagination the scene which the words of my song depict, then when I walk out to face my audience, I am ready to paint in tone the picture that is so clear in my mind. The reason why some singers are more successful in interpreting this or that style is because their minds grasp this or that kind of song more quickly or more vividly than others, and consequently, they can paint the picture more clearly.

"Unless the singer strives for this mental attitude, he is in a fair way to become a routine singer. By routine singer, I do not necessarily mean a singer who is a poor artist, but one who has drifted into slack ways by singing conventional songs, or has stuck too closely to the weekly church soloist grind, which permits of too few mind pictures. Many of these singers begin with real talent. Circumstances force them to sing in small and unimportant places until the greater opportunity comes, and in the meantime, their ability to paint pictures has been practically lost.

"The routine singer is also held to his post by an unrelenting public, which comes to consider him as a routine singer and nothing else, even if he pro-



Photo by Hixon-Newman Studio
Arthur Middleton, Baritone

gresses and ultimately gets on the road to success. The public considers that it has heard him three or five years ago in such-and-such a church in Brooklyn or Evanston, and considers it an impertinence for him to get to the place where his picture can appear on billboards announcing a concert at three dollars a seat!

"There is one way to avoid such a reputation, although it is not always possible to carry it out. That is, to announce yourself as a European product, even if you do hail from West Hoboken and have a dark past gained from making your living by singing in the First Baptist Church on Main Street back home. That is why many American singers prefer to sing in European opera houses and return to their native land keeping the foreign equivalents of their names. At least they have not the spectre of an 'I-knew-him-when' past staring him in the face.

"But whether he goes or comes, he must be able to paint mind pictures, if he hopes to be known as an 'interpreter.' That is the big thing."

Struggles of Americans Described in Musical Novels

"Confessions of a Prima Donna" by Anonymous Author Tells of Native Singer's Career in Opera—Janet Ramsay, in "High Road," Gives Convincing Picture of Musicians' Life—"The Dance in Education" an Interesting Work—Other Volumes for the Music-Lover's Bookshelf

THE musical novel has always been a temptation to authors with even a modicum of musical knowledge, and it is also a means of expression which more than one musician has attempted, with variable success on the part of either. "Confessions of a Prima Donna," by an anonymous author (New York, *Frederick A. Stokes*) purports to be by a well-known opera singer whose name is familiar to all.

In a preface the author states that for certain reasons, names are changed. Any one publishing anonymously a book, especially a novel, challenges doubt as to its authenticity. The present work is no exception. The heroine, one Luisa della Rocca, was born in Charleston and studied singing in Baltimore for several years with an eminent Italian and then went to Florence with him still as a pupil. After many vicissitudes in various parts of the world she becomes a star of the Metropolitan and Covent Garden.

If memory serves, Mabel Garrison is the only Baltimore coloratura soprano who has sung at the Metropolitan. There was no Italian teaching in Baltimore in the late 'eighties who can be identified with the Pratesi of the story, and the American coloratura sopranos who have sung at the Metropolitan are few, and none has sung dramatic Wagner rôles like this heroine. One may question the book as an autobiography, but as a novel it is most interesting. Whoever the writer is, he or she knows the operatic world through and through. The press-agent James Forbes is so convincingly drawn that one wonders if he is not the author, and the characters that flit in and out of the story are very vivid. Tito Ricordi, Mancinelli, Bevinani, Eames and Melba are all thinly veiled. Fano, the Milan impresario, is not veiled at all. The love affair with the Austrian officer, Carl, is not thrilling, but it serves. The author's continual insistence upon her being that which she terms "a lady" is somewhat fatiguing because, after all, in the last analysis, gentlemen, like good wine, need no bush.

Someone has said that a really good musical novel is an impossibility. The present one does not cast into the shade "Evelyn Innes" or even "The First Violin," but it is readable and interesting; and these, after all, are the first desiderata in a novel. J. A. H.

Janet Ramsay Writes a Novel

ANOTHER musical novel recently published is "High Road," by Janet Ramsay (New York: *The Century Company*). This, as a first venture in the form, is decidedly interesting, and as far as the musical "atmosphere" is concerned the author has the equipment to strike a note of authenticity. The

book describes, in simple and unpretentious fashion, the development of a young American musician, Peter Adams, the hero, brought up in the severe atmosphere of a Scotch academic family, has successively to surmount the opposition of his father and his community to his musicianship. The scene shifts from a city of steel-works in America to Germany, where Adams gets his mature training, and back again to America. After a successful debut in Berlin the pianist-composer returns, steps into the breach in his home town when the conductor of the local orchestra cannot appear, but is set aside as a candidate for the bâton in favor of a European leader.

Throughout the book the point is made of the handicaps which native musicians of gifts have to overcome because of the popular prejudice for known names, to which the patrons of music have to bow in order to raise funds for their various projects. This prejudice, particularly as it applies to the leaders of American orchestras, supplies several of the most dramatic episodes of the story. At the time of the hero's college days, when he is struggling to gain musical knowledge as well as a scientific education, the leader of the city's orchestra is one Krause. This corpulent and bourgeois gentleman is painted in the most sympathetic colors, and it is he who, without fee, simply for the love of art and talent, gives Peter invaluable lessons and practical assistance in his field. Then, after twelve years of service to his band, the departure of Krause is welcomed and a new foreigner brought in, simply because the backers of the band and the supporters of the concert want variety, change, modern French music and what-not.

This new conductor is the incumbent during the period of the war. At a critical moment in Peter's career, upon his reappearance in America when one of his bigger works is to be performed, the conductor is implicated in a plot to dynamite a local arsenal and summarily arrested. Into the breach leaps Peter and faces the opposition and hysteria of an overwrought war-audience until, quieting it with his patient poise, he proceeds to a successful debut as conductor and composer. But when the time comes for choosing a new leader lame excuses are made to the obvious candidate—he is untried, the people want a name, he is young, and so on—and a Continental product is once again imported.

The characters, especially those intimately related to the musical field, are very well drawn. The author is no doubt indulging in reminiscences and doing it entertainingly. The interest never shifts from the leading character, and, despite the tragedy with which the story closes, one is confident that this exponent of American music will continue steadfastly on the high road to full and sincere creative fulfillment.

Miss Ramsay is an accomplished pianist and a teacher at the David Mannes Music School, New York. P. C. R.



Janet Ramsay, Author of "High Road"

Dancing in the College

A GRAPHIC presentation method makes "The Dance in Education" (New York: *A. S. Barnes & Co.*) a singularly enlightening book. The co-authors, Agnes L. Marsh, Instructor in Special Classes in Physical Education at Teachers' College, Columbia University, and Lucile Marsh, Assistant Professor at Smith College, not only enunciate their aesthetic ideas in a clear and invigorating fashion, but furnish such helpful guidance that all may read. Too often dancing is regarded, even by our ardent Anglo-Saxon votaries, merely as a stimulating form of physical recreation. But this notion is corrected by the authors, who interestingly explain "the correlation of music, sculpture and painting; literature, mythology and history; psychology, religion and philosophy with the dance." Let us quote:

"Exercise for exercise sake, such as the preparatory kicking and bending with which most lessons begin, seems to us futile and even harmful. No educative activity occurs in life without motivation and there is little, if any, transfer of training except where like elements are involved. Therefore, if we want a joyous skip, the first thing we must do is find the motivation and then skip and continue to skip to this idea until we have perfected the movement."

"The choice of motivation brings us to the problem of correlating dancing and the other subjects of the curriculum. It is very discouraging to us to find that so many colleges use 'Nursery Rhymes' as their content in physical education. This content correlates with kindergarten work. It is excellent there, but absolutely barren intellectually for college girls. Folk dancing should also

be given at an earlier period in the grades and high school, where it correlates with geography, history, art and music as taught there. The college group should be working with ideas drawn from college subjects; music, painting, sculpture, mythology, history, psychology, literatures of all peoples, religion and philosophy. Especially great ought to be the opportunities for moral and religious motivation, but every department can find in the dance another approach to its subject. This claim on the dance, like all other claims, involves an obligation.

"The professors of other subjects should cooperate with the professor of the dance, suggest ideas and be ready to help in working them out. For example, in the Hymn of Apollo we have used the authentic piece of Greek music by that name. This is always included in a course in the history of music, but the time that is given to it there is necessarily limited. The dance class offers an opportunity for further study. We sing it, dance it and associate with it the Greek art and ceremonial. The glee club then forms the chorus; the art, history, archaeology and Greek departments all cooperate, and the result is artistic and genuine costuming and a beautiful and authentic ceremonial. Another example, for Isis, the Egyptian dance drama, we studied the mural decoration of ancient Egypt for authentic positions and costuming, translations of the 'Book of the Dead' and hymns to the deities for atmosphere and inspiration. We carefully reviewed the history of the times and the mythology and religion of the people. The result was an authentic and artistic production that not only satisfied and educated the dancers but also the audience."

With the exception of the forewords, the well-printed volume is composed of actual working material: piano music, diagrams, specially posed studies (photographed by Prof. Clifford H. Riddell of Smith), descriptive matter and charts of correlation. A. H.

On Voice Hygiene

OF the making of books about singing, of the voice and what to do with it, there is no end, but most of them are based upon conviction rather than information, with the result that it is difficult to take them seriously. Not so is Irving Wilson Voorhees' "Hygiene of the Voice" (New York: *The Macmillan Company*). Dr. Voorhees, a surgeon of long experience, who specializes in throats and related parts of the human frame, writes as one having authority. One of the most significant things about the book is that its author does not attempt to give lessons in singing. He describes the vocal apparatus in detail with interesting and instructive photographs of it in sickness and in health, gives much good advice on the subject of colds and other nose and throat affec-

[Continued on page 26]

SAMAROFF

"In summing up the women pianists of the world, it is customary to say that so-and-so is 'one of the greatest women pianists of the world.' But there is no need to qualify the statement with sex when referring to Madame Samaroff. One need only say that she is one of the great artists of the world."—*The Bulletin*, Edmonton, Alberta, Canada, March 26, 1924.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

A Letter from L. S. Samoiloff

TO the Editor of MUSICAL AMERICA:

The advertisement in MUSICAL AMERICA of April 5, 1924, designated "A Protest from Rosa Raisa and Giacomo Rimini" wherein they accredited their vocal success to foreign teachers, one of whom died ten years ago and the other has given no instruction for a number of years, is such an injustice to me that I cannot forego properly refuting the statement.

The facts are as herewith detailed.

Prior to 1920, the American press was unfavorable in its criticism of the vocal productions of Mme. Raisa and Mr. Rimini. At that time, in their embarrassment, they appealed to me. I responded, and they both placed themselves under my tuition and instruction.

Accordingly, for three years following, they were under my constant care and tuition, not only in New York City, but at their request I especially accompanied them to Chicago, South America

and Italy, where my instructions and tuition were continued without interruption, for which they paid me a large sum for my charges. The result is a matter of history, as evidenced not only by the public acclaim but by the expressions of surprise that they had improved to an amazing and astonishing extent, which, most of the critics stated, was hardly to be expected.

In order that I may set myself properly before the public and to correct any false impression that may have been made about me, I am writing this letter.

L. S. SAMOILOFF.

New York City, April 7, 1924.

"Ish" or "Ich"

TO the Editor of MUSICAL AMERICA:

It is indeed encouraging to read Francis MacLennan's reply to the question as to the proper pronunciation of the German "ich" [MUSICAL AMERICA's Question Box, March 22, 1924]. I am sure many conscientious teachers who have labored diligently to acquire a correct diction in

foreign languages and who try to exact the same in the work of their students grow very weary of the oft-repeated retort that "So-and-So at the Metropolitan does not do it."

I was somewhat amazed at Mr. MacLennan's statement that "ich" and not "ish" was required in Germany. Certainly few of the celebrities of the German wing at the Metropolitan sing "ich." In the grand old days I remember vividly Jean De Reszké's exquisite pronunciation of the German tongue, and his "ich," "mich," "dich," etc., were sung in the purest Hanoverian German which we, unfortunately, hear so infrequently at the opera or in concert these days. While on the subject of diction, why do not the French habitués of the Metropolitan rise up in protest at the execrable French presented?

At a recent "Carmen" performance, Marie Sundelius, a Swedish-American, was the only member of the cast who approached a reasonably good pronunciation, the other members being practically unintelligible, and Mr. Mardones, despite his glorious voice, distressingly inadequate. The acquisition of a correct pronunciation of French is easily possible to anyone honestly desiring it and willing to work for it.

Surely we have a right to expect and exact it of artists of Metropolitan stature.

A. Y. CORNELL.

New York, April 4, 1924.

Rosenthal Completes Successful Season; Will Return in Fall for Another Tour

(Portrait on front page)

MORIZ ROSENTHAL, pianist, who has just completed his first American tour after an absence of sixteen years, will return here next November for another full concert season. The sensation Mr. Rosenthal made in his spring tour in 1907 was still remembered by concert-goers, and he repeated his triumphs this season when he played from coast to coast. After activities which included three New York recital appearances and engagements with New York, Chicago, Detroit, San Francisco and Boston orchestras, he was scheduled to sail for a vacation abroad on the Aquitania on April 16.

The pianist was born Dec. 18, 1862, in Lemberg, Poland, where his father was professor in the chief academy. At eight years he began the study of pianoforte under a musician named Galath, whose method was curious in that he permitted his pupil absolute freedom in sight-reading, transposing and modulating without paying overmuch attention to the systematic development of his technique. In 1872 Karl Mikuli, then director of the Lemberg Conservatorium, took charge of Rosenthal's musical education and within the same year played in pub-

lic with him Chopin's Rondo in C for two pianos.

Nothing had been determined as to Rosenthal's ultimate career, and it was only on the urgent advice of Joseffy that the parents consented to a professional career as a pianist. When, in 1875, the family moved to Vienna, Rosenthal became a pupil of Joseffy, who set to work systematically to ground the boy in Tausig's method. The results were astonishing enough, since in 1876 Rosenthal played at his first public recital Beethoven's Thirty-two Variations, Chopin's F Minor Concerto and some Liszt and Mendelssohn. A tour followed through Roumania, where at Bucharest the king created the fourteen-year-old lad court pianist. In the next year Liszt came into Rosenthal's life, and henceforth played a great part therein, and in 1878 and subsequently they were together in Weimar and Rome. As Liszt's pupil, Rosenthal then appeared in all the European capitals.

Meanwhile the philosophical studies begun under his father were by no means neglected, for in 1880 Rosenthal qualified at the Staatsgymnasium in Vienna to take the philosophical course at the university, where he studied with Zimmermann, Brentano and Hanslick (esthetics). Six years elapsed before he resumed playing in public. Then there followed in quick succession, after triumph in Leipzig, a long series of concert tours in America and elsewhere, which brought him ultimately to England in 1895 and to America again later.

Organize Singing Club in Portland, Me.

PORTLAND, ME., April 12.—The Portland Council No. 101, Knights of Columbus, has organized a singing club under the direction of Rev. S. J. Raemers, leader of the Cathedral Sanctuary Choir.

ANNIE J. O'BRIEN.

Judson House, tenor, was engaged to sing in a performance of "The Messiah" in Montreal on April 17 and in Verdi's Requiem in the same city on the following day. He will sing three times with the Halifax Philharmonic on April 28, 29 and 30.

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GOLSCHMANN TO RETURN

Will Conduct New York Symphony in Six Programs as Guest Next Season

Vladimir Golschmann, the young Parisian conductor, who led the New York Symphony in a special concert on April 6, has been invited by H. H. Flagler, president of the Symphony Society, to return here next season as guest conductor. He will lead six programs, from Dec. 18 to 28, (one pair of concerts at Carnegie Hall, two Sundays at Aeolian Hall, and the others at the Brooklyn Academy and in the young people's series). Mr. Golschmann sailed for Europe by the Leviathan on Saturday.

Walter Damrosch will enter his fortieth year as conductor of the Symphony next season and will lead all concerts until the middle of February with the exception of those allocated to Mr. Golschmann. Bruno Walter will return as guest conductor for a period of five weeks, beginning the latter part of February. The plans of the Society for next season provide for the usual twelve pairs of Thursday afternoon and Friday evening concerts in Carnegie Hall, beginning Oct. 31. There will be sixteen Sunday afternoon concerts in Aeolian Hall, five Children's Concerts in Carnegie Hall on Saturday mornings and six Saturday afternoon concerts in Carnegie Hall for Young People. Six concerts will be given in the Academy of Music in Brooklyn and there will be five visits to Washington, Baltimore and Philadelphia. Prior to the opening of the New York season concerts will be given in Poughkeepsie, Amsterdam, Buffalo, Detroit, Lansing and Toledo.

CELEBRATE BLOSSOM FETE

Musicians of Santa Clara Valley, Cal., Join in Open-Air Festival

SAN JOSE, CAL., April 11.—The music forces of Santa Clara Valley combined for the twenty-fifth annual Saratoga Blossom Fête on March 22 and 23, and thousands, as usual, made the pilgrimage to listen to the open-air choral singing in the unique surroundings furnished by the myriad trees in blossom.

The choral clubs of Los Gatos, Saratoga and Mountain View, accompanied by the San Jose High School Orchestra, gave an admirable program on the first day and on the second the College of Pacific Chorus, conducted by Charles M. Dennis and the College Orchestra, led by Miles Dresskell, attractively performed excerpts from "The Creation," "The Messiah" and "Elijah." The Pacific Male Quartet artistically sang numbers by German and Burleigh, a Negro spiritual and an arrangement of the Largo from the New World Symphony. Claire Wilson gave a trumpet solo and the Pacific Orchestra also contributed to the program.

Dr. David Starr Jordan, president emeritus of Stanford University, and Prof. Graham H. Stuart of the political science department at Stanford were the speakers.

RUBY M. FISHER.

Oberlin Male Quartet Sings in Charles City

CHARLES CITY, IOWA, April 12.—The Oberlin Male Quartet, directed by Bruce Davis of the faculty of the music department of Oberlin College, gave a concert here on April 5 and sang on the following evening at the State Teachers' College in Cedar Falls.

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Janacopulos

"is a singer of rare intelligence and poetic sensibility."
—New York Times.

"Her recital, full of color, had the great merit of being interesting."—New York Tribune.



VERA JANACOPULOS, the beautiful Brazilian cantatrice, known in Europe, South America and North America, is today the most versatile interpreter of song literature, having an enormous repertoire of over five hundred songs in twelve languages. A true eclectic, she is thoroughly versed in the classics, while her knowledge of the moderns probably exceeds that of any living singer. She is an intimate friend of Stravinsky, Prokofieff, de Falla, Ravel, Enesco, Milhaud et al., and is frequently invited to introduce new compositions by these men.

In songs dramatic, tragic, lyric, romantic, comic, Mme. Janacopulos is alike successful in conveying the mood to her auditors.

Solid Critical Approval for This Singer's Art:

IN RECITAL

Modern Songs Well Sung

By Olin Downes in N. Y. Times

Vera Janacopulos sang songs by classic Italian and Austrian composers, a Schubert group, consisting of "Die Forelle," "Der Tod und das Mädchen," "Das Lied im grünen," and "Erl-König"; a group of French songs by Faure, Roussel, Duparc, Debussy, Milhaud and Ravel; Spanish songs by de Falla, and Russian songs by Moussorgsky and Stravinsky, yesterday afternoon in Aeolian Hall. She is a singer of rare intelligence and poetic sensibility. These qualities had been forecast in a measure by Mme. Janacopulos' recent appearances with orchestra in this city; the program yesterday gave her more varied opportunity for finer effects. She combines warm and dramatic feeling with the finest sense of proportion and instinct for rhetorical effect. The interpretations of "Tod und das Mädchen" and "Erl-König" were of absorbing interest and originality. Without self-conscious vitalization, without pretense or dramatic pose, and with masterly establishment of atmosphere, the singer created her effects. They were the more intense because of her poise and reticence.

The earlier songs of old Italians and of Mozart were not heard by this writer. For him it was in songs of modern Frenchmen, Spaniards and Russians that Mme. Janacopulos wrought the utmost beauty and interpretative revelation. Even familiar songs, such as Duparc's "L'Invitation au Voyage" and Debussy's "Fantoche" were given fresh meaning. One was struck anew by the meaning of accustomed words and musical phrases as they passed by, and nothing was without significance. The singer legitimately reinforced the appeal of tone and text by facial play, which was not exaggerated or out of place on the concert platform, and never blatantly operatic.

Each song was a dramatic entity. Each stood out with complete distinctness from its fellows. Above all, each had a pulsing humanity. This was no finished singing for a drawing room audience. It was art, by a woman of temperament and understanding, for every one. Debussy remained Debussy in his "Fantoche," but that exquisite flight of fancy, now tender, now mocking and evasive, would have been understood and would have delighted any audience in any hall. Seldom are sincerity and finesse so happily commingled. Mme. Janacopulos passed felicitously from moods such as the coquetry of Roussel's "Bachelier de Salamanque" to the simplicity and profound feeling of Milhaud's "Chant de Nourrice" and the rhapsodic fervors of Ravel's "Kaddisch," sung in Hebrew. There was consummate musicianship in the treatment of each phrase, the most admirable diction, the most sincere emotion.

Followed two of Manuel de Falla's "Chansons populaires Espagnoles," "Jota," a love song, with the characteristic florid ornamentation of Spanish dance music, and "El Polo," the bitter cry of the abandoned one. In these songs the voice carried out the singer's intention with gorgeous color. The capacity for achieving by means of voice and facial expression, the complete representation of character, found its final realization in the compositions of the Russians—in the prayer of Moussorgsky and in the song, now wild, now of tender memory or lament, of the tavern woman singing the Hopak, scolding, dreaming of the days and the dear lads gone. Stravinsky's "Pastorale" and the game song, "Tilimbom," in which Stravinsky shows again his prodigious indebtedness to Moussorgsky, brought the printed program to an end. An audience which included many of the leading musicians of this city remained after that to repeatedly recall an artist of the most exceptional accomplishments.

WITH ORCHESTRA

EXQUISITE VOICE WITH SYMPHONY

Mme. Janacopulos Sings the "Scheherezade" of Ravel

By Warren Storey Smith in Boston Post

In Vera Janacopulos' singing of Ravel's "Scheherezade," the Symphony concert of yesterday afternoon brought the rare union of eloquent music and revealing performance that is the occasional and sufficient reward of much concert-going.

Nor was it a pleasure altogether unforeseen. For while Mme. Janacopulos, except for a semi-private appearance here a few years ago, was until yesterday unknown to Boston, good report preceded her. And two of the three songs that make the "Scheherezade" have been heard here with piano accompaniment, although this was the first performance in this city of any of them with orchestra.

Alluring and Compelling

With no music to supplement them, Tristan Klingsor's verses of themselves breathe the mystery, the languor, the fateful charm, the impelling fascination of the East, and for them Ravel has imagined and wrought an immeasurably intensifying and enhancing music. Performed with only a piano for support, these songs may make a deep impression. Sung with orchestra, and by a singer so richly endowed as Mme. Janacopulos, they are transporting, altogether irresistible.

"Asia," the first of the three, recounts at length the allure and the marvels of that wondrous continent, and Ravel's tonal and orchestral setting is now voluptuous, now resplendent. Of its companion pieces, "The Enchanted Flute" has a haunting charm, a rarely exotic fragrance, while "The Indifferent One" throbs with desires half-expressed and passion that may awaken no response.

Ideal Singer for These Songs

Gifted with personal beauty as well as with a voice of luscious quality, responsive to every intention of the poet, sensitive to the slightest inflection of the music, Mme. Janacopulos is indeed the ideal singer for these pieces, and Mr. Monteux, who has earned the praise of Ravel himself as conductor of them, might, and did, ably second her. For the too-brief time that these songs consumed in performance, the listener was conveyed to another world, a world of enchanting and seductive sights and sounds and subtle odors.

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Mr. and Mrs. Huss Will Conduct Summer Classes on Lake George



The Huss Summer Studio on Lake George, N. Y.

MR. and Mrs. Henry Holden Huss will again make their summer headquarters at Diamond Point, on Lake George, N. Y., where they will conduct a special course for pianists and singers, beginning July 14. Few localities offer more advantages to one who desires to combine study and pleasure, and the Huss studios are so organized that every student will receive the maximum amount of each. Besides the regular class lessons there will be classes in repertoire and lectures on pedagogy and a series of weekly recitals, which will be open to visitors from the summer colony. Mr. and Mrs. Huss will also give several joint recitals and will arrange many fireside evenings.

The Huss studio is on the mountain side, surrounded by a 100-acre tract of forest land through which run many trails. At certain points the greater part of Lake George is visible, including the famous "narrows." At another point there is a magnificent panorama of the Adirondack peaks. Several former pupils, artists and teachers, as well as members of this year's class, have already enrolled for the special work that will continue until Aug. 25.

PEABODY SUMMER SCHOOL WILL BEGIN WORK IN JULY

Conservatory Announces Large Staff of Teachers for Session Which Will Last Six Weeks

BALTIMORE, April 12.—The thirteenth summer session at the Peabody Conservatory will open this year on July 7 and last for six weeks until August 15. A large staff of teachers has been engaged, which includes members of the Conservatory winter faculty and instructors of the preparatory department.

Austin Conradi, who joined the Summer School faculty last year, and Pasquale Tallarico, who will teach during the summer for the first time this season, will teach piano; and other instructors in this department will be Mrs. Anna Simmerman, Virginia C. Blackhead, Carlotta Heller, Mabel Thomas, and Otto Ortmann.

The vocal department will be conducted by Frank Bibb and Charles H. Bochau. The latter had charge of this department of the Summer School in the first two years of its organization, but was then compelled to relinquish his activities. J. C. van Hulsteyn will have charge of the violin department, and G. Herbert Knight will conduct the organ department. Howard R. Thatcher will again have classes in harmony and composition.

In addition to these, the Summer School will offer a course in interpretation under Mr. Conradi, courses in ear-training and accompanying by Miss Blackhead and Miss Thomas, a normal course by Miss Thomas and a teachers' training course by Miss Blackhead. As formerly, the Peabody Summer School will be conducted in conjunction with that of the Johns Hopkins University, making it possible for students to take supplementary courses. The University will again recognize certain studies taken at the Conservatory as electives for matriculated candidates for the degree of Bachelor of Science.

Dr. Edward F. Buchner will have charge of the summer session of the university, and Frederick R. Huber will conduct the Summer School at the Conservatory.

MASS BY YON PERFORMED AT BISHOP'S CONSECRATION

Indianapolis Ceremony Marked by Special Music in Cathedral of Sts. Peter and Paul

INDIANAPOLIS, IND., April 12.—On the occasion of the elevation of Father Alphonse J. Smith to the Catholic episcopacy, Pietro Yon's "Missa Regina Pacis" was performed by a choir of sixty male voices and an orchestra, under the leadership of Elmer Andrew Steffen, director of the Schola Cantorum of Sts. Peter and Paul Cathedral, on March 25. Vittoria's "Ave Maria," a motet for double male quartet, was sung at the offertory, and the "Hallelujah" Chorus from "The Messiah" was given after the mass.

Many notables in Catholic church music were present and were much impressed with the excellence of the performance of this special music. The quartet comprised George A. Smith, H. E. Calland, Humbert P. Pagani and Edward La Shelle. Frances B. Spencer was the organist. In order to enable as many as possible to hear the music, a public rehearsal was given on Sunday, March 23, when 5000 persons, it is estimated, were present.

An interesting recital of two-piano compositions was given on Wednesday evening at the Odeon by Mrs. Lucille Lockman-Wagner and Geraldine Trotter, assisted by Frieda Heider, soprano, all members of the faculty of the Metropolitan School of Music. Mrs. John Kolmer was the accompanist.

Harlowe Fenn Dean of the Indiana College of Music and Arts appeared in a recital program on March 23 in the school auditorium. Mr. Dean was assisted by Maya Herman and Eleanor Beauchamp.

PAULINE SCHELLSCHMIDT.

Zirato Cleared of Bankruptcy

Upon consent of the creditors, the United States District Court dismissed the bankruptcy petition of Bruno Zirato. The voluntary petition was filed on March 13 and revoked after the statement that Mr. Zirato was cleared of all his debts.

SCHELLING



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— *As a Pianist* —

Here are the opinions of critics in the five cities in which ERNEST SCHELLING appeared as soloist with the Philharmonic Orchestra under the direction of Willem Mengelberg in the week of March 10:

— PHILADELPHIA —

The soloist was Mr. Ernest Schelling, with whose rich endowment of taste and skill the music loving public of this city are familiar, and who displayed that mastery of the keyboard which has placed him **in the front rank of living pianists** in a superb rendition of his own melodious and skillfully written composition for orchestra and piano entitled "Impressions of an Artist's Life." (The Inquirer, March 11, 1924)

WASHINGTON

Ernest Schelling, **always fascinating as a pianist**, interested vastly with his "Impressions of an Artist's Life," molded in orchestral mastery and piano language, which he speaks with eloquence and luscious tone. (Jessie MacBride, The Herald, March 12, 1924)

BALTIMORE

As a pianist, Mr. Schelling showed a **vibrant, telling touch, a keen rhythmic sense and a virile style**, which made the piano part always most effective and artistic. Full of charm and expression was the entire conception, and Mr. Schelling was recalled several times. (G. H. S., The Evening Sun, March 13, 1924)

LANCASTER

Schelling was heralded as a pianist of rare ability and **may well be called "America's Own Master Pianist."** The audience was loath to allow him to leave without an extra number and recalled him again and again. (The Daily Intelligence, March 14, 1924)

PITTSBURGH

For Ernest Schelling, the pianist, we have nothing but admiration. **He has a style of his own, singularly virile and convincing, also a splendid technique and a distinguished artistic personality.** (Harold D. Phillips, The Gazette-Times, March 15, 1924)

Piano Recitals by Ernest Schelling for 1924-1925 Now Booking

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Criticism Makes the Artist, Says O'More

Opera Tenor, After Tour of Twenty-Four Weeks with San Carlo Company, Reflects on Things Operatic—Believes Young Singers Fail to Give Adequate Attention to Dramatic Side of Rôles—"Know Thyself!" a Safe Slogan



COLIN O'MORE found time for a considerable amount of reflection with regard to opera, the singing and acting thereof, and kindred things, while on a tour of twenty-four weeks with Fortune Gallo's San Carlo Company. Mr. O'More sang the leading tenor rôles in "Madama Butterfly," "Bohème" and "Cavalleria Rusticana," but unlike most operatic tenors he is not of the opinion that his characterizations are the final word in operatic art.

"Criticism is what makes the artist," says Mr. O'More, "that is, the real artist, providing he can accept criticism and it does not kill the spirit. The trouble is, however, that if criticism is adverse many artists either do not believe it or else they are offended by it; and if it is complimentary, after a little of it they lose their sense of proportion. Almost anyone can stand adversity but few can stand success."

"After all, we all like to believe the best of ourselves, and it is so easy for another person to dissemble to an artist, to say that things are surpassingly good when they are not so at all. And, I ask you, can it be said with truth that any artist is above criticism? It seems to me the most sensible attitude to take toward criticism is to add up the plus and the minus sides and then balance them."

"I learned a tremendous lot during those twenty-four weeks, I can tell you. Doing only three rôles, I had an opportunity to wring the last atom of value from them, not only on the vocal side but the histrionic as well. Of course,

going into grand opera from the concert stage, I had an immense lot to learn, because, after all, you can't sing grand opera in terms of the concert, no matter how much schooling you may have had on the dramatic side before you began."

"You simply cannot tell beforehand how things are going to go or how a rôle will fit you until you are actually singing it. Often things which you think out beforehand and believe will prove most effective just do not register at all and vice versa; and things, ideas, which you thought you were projecting, simply don't project at all."

Opera Lacks Unity

"Looking at grand opera from the point of view of the auditor, I think that in general it lacks unity and also that it needs far more attention to detail. If a production of 'Bohème,' say, could be staged from first to last under the single supervision of a skillful director, as is the case on the musical comedy or the dramatic stage, the effect would be immeasurably finer and far more satisfying. Also, if singers would get away from the idea that they are singing 'grand opera' and that the music will carry things along anyway, the artistic gain would be immense."

"A tour such as that which I have just made may be fatiguing, and fatiguing it is, but it is an education. When you sing always for audiences from the same city they have more or less the same point of view in regard to things, but facing three or four audiences a week in different localities, you learn that what goes in one place doesn't go in another, and you sometimes have to change a characterization or a bit of business after you have actually begun it. Also, when you are compelled to



Colin O'More as "Pinkerton" in "Madama Butterfly"

sing and then rush for a train and then sing some more, you don't have time to think about noses, throats and things; you just sing, and naturally have to have all the rest down so pat that you can take it for granted, always providing that you have your weather eye, so to speak, on the audience of the moment."

"I, personally, do not regard perfect singing as the one and only essential of grand opera, and I do not see how young singers who spend all or most of their time on vocal training expect to create a furor in a rôle the dramatic side of which would give pause to a

Henry Irving. And yet they do. 'Fools rush in,' you know; and you will see a woman approach *Desdemona* or *Juliet* or *Tosca*, rôles that the world's greatest actresses study years before attempting, as though they were doing no great thing, providing they can sing them all right."

"Know Thyself!" is a pretty safe slogan for the operatic artist, and I do believe that if more singers had a correct appraisal of their work and fewer illusions about themselves that there would be far less unhappiness all around."

JOHN ALAN HAUGHTON.

Hans Schneider Lectures in Providence, R. I.

PROVIDENCE, R. I., April 12.—Hans Schneider, director of the Hans Schneider Piano School and author of "The Working of the Mind in Piano Teaching and Playing," lectured before the Providence Club of Practical Psychology on Monday evening, April 7. His subject was "Memory in its Relation to Everyday Life." His book has been accepted as text book at the Warren Conservatory, Warren, Pa., of which Le Roy B. Campbell is the director. He pronounces it as "The best thing he has read on the subject."

Mme. Genovese Sings Again in Paterson

PATERSON, N. J., April 12.—Nana Genovese, mezzo-soprano, assisted by Vincenzo Ciccarelli, tenor, appeared for the second time this season in a concert given under the auspices of the Business and Professional Women's Club in the auditorium of the Y. M. C. A. on the evening of March 27. Mme. Genovese sang arias from Meyerbeer's "Prophet," Mascagni's "L'Amico Fritz" and a group of popular songs with her usual artistry and effectiveness and had to give many encores. Mr. Ciccarelli was also well received in several arias and a group of songs. Irma Grange was the accompanist.

Salvi Plays in Cedar Falls

CEDAR FALLS, IOWA, April 5.—Alberto Salvi, harpist, gave a recital at the State Teachers' College recently and aroused the enthusiasm of a large audience.

BELLE CALDWELL.

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ELSA ALSEN'S voice carried in a golden flood of tone to the furthest recesses of the auditorium.

Her Valkyr Cry was triumphantly free and clear and was really sung.

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ELSA ALSEN was superb—she is not only a magnificent singer endowed with a voice of great power and fine quality, but is able to touch the heart strings by the quality and expressiveness of her wonderful voice.

—Evening Post.

—Evening Journal.

—N. Y. World.

—N. Y. American.

—N. Y. Times.

—Brooklyn Eagle.

—Philadelphia Record.

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By THEODORE STEARNS.
New York Telegraph

One does not need to be a seer to state that into the life of Anne Roselle



THEODORE STEARNS.

has recently come either a great purpose or a great enlightenment. Not only has her voice improved beyond measure, but her very personality has changed until whereas a few years ago she was merely a brilliant picture with a big soprano voice, she now is an artist of daring authority, an analyst of searching power and a woman of new artistic tenderness and strength.

Her song recital at Town Hall last night demonstrated this before an audience that evidently appreciated real drama as well as true singing. With the first two Handel-Bibb numbers on her program it was evident that the former strain and cold glitter in Miss Roselle's voice had been replaced by polish and poise and warmth.

It was in her second group, however, that Roselle proved she has soared successfully on the wings of a great determination. This group consisted of four well-known songs by Franz Schubert.

Interpreted by Roselle, "Gretchen am Spinnrad" became a great drama. It was not alone the musings of a young girl at the spinning wheel so much as it was the story of life—of all ages—and where Schubert himself doubtless felt only the tugging sentiment of the moment, Miss Roselle dug into the depths of a woman's soul and held it fearlessly aloft on the new-found gift of her lusciously-lovely voice.

"Du Bist die Ruh" became a beautiful Chopin nocturne as this artist sang it. For once in my life I am confident I heard a singer sing this as Fritz Kreisler would play it on his fiddle. Miss Roselle was careful of her high tones, but careful because she was continually thinking of her interpretation rather more than she was of her vocalism.

The peace that the composer never found except in his immortal melodies she put into this one song, and it was here that Roselle's voice last night assumed a starry atmosphere, but ruddied with a sunset warmth—not with the silver cold of a placidly-rising moon.

"Wohin" was just a maiden as she leaned and sung and flirted with a brook. The astonishing impression was that of a young girl questioning the busy little waters as they danced importantly by, but asking "whither?" as though in reality she were a bit piqued because they would not pause enough to mirror her pretty face.

Real Accompaniments.

Richard Hageman played these songs with a lightning sense of sympathy for Miss Roselle's varying moods. The ripple and the clarity of Schubert was in his piano work just as surely as it was in the singer's voice and yet these two artists gave a dramatization uncannily human and splendidly new.

A year or so ago I heard Anne Roselle in the Ravinia Park Opera Company, but she was not then the artist she is to-day. Her Countess, in "Fedora," was sparkling but nothing more. Her voice was brilliant but cold. As Siebel, in "Faust," she was positively poetic and boyish and still her Musetta—a vastly more human role—was just lurid although always brilliant. Her Aline, in "Le Chemineau," was theatrical.

Thus, sometimes true, sometimes vague, always sure vocally but with scarcely any warmth, this young singer promised well, but only great indulgence could convince the hearer that a marvelously poised thinker as well as a great coming singer could grow out of the Anne Roselle of yesterday into the Anne Roselle of to-day.



ROSELLE'S

Success after seventy-five appearances throughout this country, reaches sensational climax in her first New York recital on March 25th

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New York City

N.Y. AMERICAN
By GRENA BENNETT.

ANNE ROSELLE, whose art is familiar to patrons of the Metropolitan and San Carlo Opera Companies, gave her first New York song recital at the Town Hall last night. In this, the more difficult field of musical endeavor, she proved as talented a singer and as finished an interpreter as she did in her operatic activities.

Miss Roselle is a dramatic soprano with a voice of remarkable range and purity, admirably produced and sustained. When she sang such exacting arias as the Handelian excerpts and "Dove Sono" from Mozart's "Marriage of Figaro" she proved her conquest of technical exactions and her possession of lovely quality where she sang with full power or with a caressing half voice.

There were charm and appeal in her reading of four tender lieder by Schubert. Besides the Italian and German groups, Miss Roselle was heard in French, Hungarian and American songs. In each of these five languages each word carried clear and her dramatic sense and intelligence at all times kept pace with the music.

Her first recital was undoubtedly a wonderful success. A most attractive collection of floral tributes was presented to her in the second intermission.

A PROTEST from LAZAR S. SAMOILOFF

Teacher of Many World Renowned Singers
Including
ROSA RAISA and GIACOMO RIMINI

DESPITE THE STATEMENT BY RAISA AND RIMINI, CALLED A "PROTEST," IN WHICH THEY ATTRIBUTE THEIR ARTISTIC SUCCESS TO TWO FOREIGN INSTRUCTORS OTHER THAN MYSELF, ONE WHO DIED MANY YEARS AGO, AND ANOTHER WHO FOR THE LAST FEW YEARS NEVER GAVE THEM A SINGLE LESSON, THE FACT STILL REMAINS INDISPUTABLE THAT THEY BOTH HAVE BEEN UNDER MY EXCLUSIVE AND CONSTANT TUITION FOR THE PAST THREE YEARS, BEGINNING DECEMBER, 1920.

LAZAR S. SAMOILOFF

MR. L. S. SAMOILOFF,
309 WEST 85TH ST.,
NEW YORK CITY.

DEAR MR. SAMOILOFF:—

I HAVE READ WITH SURPRISE THE SO-CALLED "PROTEST" OF RAISA AND RIMINI, IN WHICH THEY ATTRIBUTE THEIR SUCCESS TO TWO TEACHERS OTHER THAN YOURSELF. I HEREBY STATE PUBLICLY THAT, BEING THE COACH FOR RAISA AND RIMINI, I ACCOMPANIED DAILY LESSONS GIVEN BY YOU TO THEM IN SOUTH AMERICA, NEW YORK, AND CHICAGO. I ALSO HEARD THEM EXPRESS THEIR DEEP APPRECIATION FOR YOUR INSTRUCTION.

YOURS SINCERELY,

ALDO FRANCHETTI
(Now Conductor of the San Carlo Opera Co.)

MR. L. S. SAMOILOFF,
309 WEST 85TH ST.,
NEW YORK CITY.

DEAR MR. SAMOILOFF:—

I HAVE READ WITH INDIGNATION THE SO-CALLED "PROTEST" OF RAISA AND RIMINI, INTIMATING THAT YOU WERE NOT THEIR TEACHER AND, THEREFORE, NOT RESPONSIBLE FOR THEIR ARTISTIC SUCCESS FOR THE PAST FEW YEARS, AND IN REPUDIATION OF THEIR SURPRISINGLY UNGRATEFUL ASSERTIONS I HEREBY STATE PUBLICLY, AS YOUR FORMER SECRETARY FOR FOUR YEARS, THAT SINCE DECEMBER, 1920, I WITNESSED YOUR INSTRUCTIONS TO THEM ALMOST DAILY WHILE THEY WERE IN NEW YORK, AND KNOW THAT YOU WERE IN CHICAGO, SOUTH AMERICA AND ITALY WITH THEM FOR THE SAME PURPOSE OF TEACHING THEM, FOR WHICH I HAVE PERSONALLY DEPOSITED FOR YOU THEIR CHECKS.

YOURS SINCERELY,

ANTOINETTE CAPLAN

A review of a few criticisms which appeared in May, 1923, after a concert given by Raissa and Rimini at the Hippodrome.

THE NEW YORK WORLD

"It would seem that every time Rosa Raissa comes back to New York she sings better. Yesterday afternoon with Giacomo Rimini she gave a recital at the Hippodrome . . . and the large crowd which filled the auditorium and stage applauded some of the best work Miss Raissa has done in her career. Mr. Rimini, too, appeared to have lost some of hardness and dry quality which has marred his voice in the past, and in one encore especially his voice was surprising in richness of quality and coloring."

THE NEW YORK TRIBUNE

"Mme. Raissa showed increasing vocal finish and refinement . . . instead of the somewhat unregulated power of earlier years, while her range of expression was ample, with capacity for a lighter touch when necessary."

THE NEW YORK TIMES

"Rosa Raissa sang with reserve, born of evident diligence to refine her phenomenal powers at a farewell Hippodrome matinee yesterday, in which she often replaced explosive tones with some of lightest pianissimo."

THE NEW YORK SUN

"Mme. Raissa's voice is now in full flower and it ranks among the beautiful voices of the day. The remarkable power and plentitude of it have gone through a beneficent process and there is a refinement now in her use of it which gives its prodigious coloring the high light of ease. . . . Mr. Rimini, too, has rebuilt and cemented his voice considerably."

THE NEW YORK HERALD

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PRESENT NOVELTIES BY PEABODY STAFF

Songs and Instrumental Works
in Manuscript Program—
Opera Scenes Given

By Franz C. Bornschein

BALTIMORE, April 12.—The eleventh manuscript evening of the Peabody Conservatory Alumni Association, on April 9, served to introduce a program of novelties for organ, voice, violin and piano. Members of the faculty were represented by works of more mature aim. Among these were Katherine Lucke's Lento Serioso for organ, Howard Thatcher's Prelude and Fugue on the theme "Lead Kindly Light" and Louis Cheslock's two violin pieces,—Cradle Song and Spanish Dance—and two compositions for piano "The Sun Rises" and a Prelude, which were played with fine effect by Esther Love.

Elmer Burgess was applauded warmly for his two pieces for piano, a Pastoral Fantasy and a Gavotte. Helen Weishampel presented her piano Scherzo with grace and technical command. Ida Ermold's Sonata for organ and Doris Wright's Nocturne for violin were of appeal through melodic simplicity. Songs by Madeleine Heyder Spence, Ethel Abbott, Mamie Itzel Gruner, and Paul Cheatham disclosed ability in composition. Louise Cline, Louise Schuchhardt, Pauline Stonesifer, Esther Love and Durward Bowersox assisted in presenting the program.

A recital in the East Hall of the Peabody Conservatory on April 8 was given by members of the faculty and students. The first scene from Wagner's "Flying Dutchman" was effectively given, with Wilhelmina Guthenson, Phoebe Karns and Robert Mugford in the leading rôles, assisted by the operetta class directed by Elizabeth Albert. Barron Berthald, director of the opera class appeared with Helen Bourne and Tom Mengert, in a scene, and Mignon Tiefenbrun, Edith Joesting, Gladys Burns, Adelaide Molter and Dorothy Locke gave an exhibition of dancing. Virginia Blackhead, Elizabeth Carrol, Selma Tiefenbrun and George Bolek were the accompanists.

The first Peabody scholarship recital of this year was given on Monday by Florence Frantz, who has completed her third year as holder of the Frederick C. Colston piano scholarship. Her interesting program disclosed artistic promise.

Other recitals crowded the schedule for the week, among these being those of Austin Conradi, pianist, member of the Peabody faculty, and Isabelle Farace, soprano, with Agnes Zimmish as accompanist, at the Knights of Columbus Hall.

Members of the Baltimore Oratorio Society, conducted by Josef Pache, were heard in a two-piano and song program at Stieff Hall. Mrs. S. James Woods and Mrs. William Corn, were the pianists, and Elizabeth Dayton, Roy Williams, Richard McCartheney the vocal soloists. Josef Pache played the accompaniments.

Margaret P. Ingel, organist, was heard at the Maryland Casualty Auditorium on the afternoon of April 6. She was assisted by the Memorial Church Choir and John Volker, baritone.

John Denues gave a Lenten organ recital, the fifth of a series, on April 8 at St. Peter's Church.

Dr. Herbert Knight, member of the Peabody Faculty, gave the second recital of the Lenten series at Mt. Vernon Place Methodist Episcopal Church. John Wilbourne, tenor, was assisting soloist.

Haydn's "Creation" was sung at the First Unitarian Church, under the leadership of Katherine Lucke, conductor and organist. Mrs. Edgar Paul, Mrs. Else Schmidt, Edward Jendrek and George Turner assisted. Dr. A. R. L. Dohme gave introductory remarks upon the oratorio.

Chesapeake Chapter of the American Guild of Organists gave a public service on April 8 at Grace and St. Peter's Church with the combined choirs of Old St. Paul's and Grace and St. Peter's Church. Maunders' "Olivet to Calvary" was sung. Edmund S. Ender conducted. Mr. Denues was at the organ. The prelude was played by Katherine Lucke, the offertory by Edmund Sereno Ender and the postlude by Imogen R. Matthews.

MUSICAL AMERICA'S GUIDE for 1924

Edited and compiled by

John C. Freund

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AT London's forthcoming British Empire Exhibition an orchestra of some 500 players will furnish the accompaniment for a series of six concerts by the Imperial Choir of several thousand singers. Charles A. E. Harriss has been chosen to conduct this huge ensemble, which is doubtless one of the largest ever assembled. Rehearsals have been held for the concerts in the City Temple, the only building in London big enough to hold the vast number of singers. Dr. Harriss is well known as composer and organist. He was for some time organist in Montreal at Christ Church Cathedral and the Church of St. James the Apostle.

Youngstown Women's Chorus Sings

YOUNGSTOWN, OHIO, April 12.—An enthusiastic audience heard the only concert this season of the choral society of the Monday Musical Club, Mrs. F. B. Horn, director, recently. The chorus did splendid work in numbers by Gaines, Pinsuti, Jensen, Cadman and others and merited the hearty applause it received. The assisting artist was Mrs. Albert Buyer, mezzo-soprano, a pupil of R. G. Weigester. She sang an aria from Gounod's "Queen of Sheba," disclosing a powerful voice of luscious quality, used with commendable restraint. Incidental solos were well sung by Mrs. Philip Stambaugh.

Give "Rigoletto" in Newark

NEWARK, N. J., April 12.—The Broad Street Theater was crowded to capacity on March 30, when the Newark Grand Opera Company presented Verdi's "Rigoletto," under the baton of Giuseppe Bamboschek of the Metropolitan Opera, who led his forces admirably. Alfredo Gandolfi was warmly acclaimed in a fine performance of the title-role and the cast also included Angelo Minghetti, Louise Hayes and Mary Bonetti. The principals were supported by a chorus of about twenty voices.

PHILIP GORDON.

Wichita Municipal Series May Be Abandoned

WICHITA, KAN., April 12.—Although this season the management of the Municipal Series succeeded in coming out with a slight profit, it has been tentatively decided that there will be no Municipal Series next year, as the surplus of the present season is not sufficient to cover the deficit of last year. All earnest music-lovers are hopeful that means may be devised to carry on these municipal concerts despite the present rather gloomy outlook. Florence Macbeth closed this series with an artistic recital on April 8.

T. L. KREBS.

New Home of Chicago Musical College Is Now Nearly Ready for Occupancy



Steinway Building, Which Has Been Completely Rebuilt for the Chicago Musical College. There Will Be Two Auditoriums, Steinway Recital Hall and Central Theater

CHICAGO, April 12.—The new home of the Chicago Musical College, at Steinway Hall, one block from Michigan Boulevard, on Van Buren Street, is nearly ready. It will be, it is claimed, the most completely appointed musical conservatory in the United States.

The Steinway Building is twelve stories high and the building has been completely rebuilt of fireproof brick and steel construction. The college will occupy floors 7, 8, 9, 10, 11 and 12, or the whole upper half of the building.

The office and reception rooms are on the ninth floor and 35,000 square feet of floor space will be occupied by the college. The reconstruction work has cost about \$100,000, and Alfred A. Alschuler, who recently designed the London Guarantee and Accident Building at the Michigan Avenue Bridge, is the architect.

A feature of the building will be the Steinway Recital Hall and the Central Theater. Steinway Recital Hall, on the tenth floor, seats 200 persons and possesses a full stage, with curtains, footlights, etc. This will be used by the students in dramatic art and also for some of the student recitals. Central Theater, on the ground floor, seats 800 persons.



Photo by Moffett
Carl D. Kinsey, Manager of the Chicago Musical College

All the bigger recitals will be given there, including the recitals by the celebrated artists and teachers of the summer master school faculty.

All of the studios are sound-proof and the studios in that part of the building not occupied by the Chicago Musical College are also being sound-proofed. All of the lower floors are being laid out in studios, and the entire building, owned by the college, will be devoted to music.

The building, among other things, has its own heating and lighting plant and is in all respects completely equipped.

Two organs have already been installed and three new organs are being put in. Two of these three instruments are theater organs for motion-picture work and the other is a church organ. There will be 109 pianos in the studios of the college.

The college will have its own motion-picture projection and exhibition room, with a motion-picture machine and a screen for practical demonstrations of the new art of organ-playing with the motion pictures.

Festival May Be Annual San Francisco Event

[Continued from page 1]

was paid to Alfred Hertz, upon whom the responsibility for the artistic success of the festival has rested. He was presented by the Acting Mayor with a large wreath of laurel.

Mr. Hertz's success in training a newly formed chorus of 500 voices in such manner as to achieve smooth performances of three great choral symphonies in the course of a single festival caused admiration and amazement. He was assisted by Arturo Casiglia, chorus director of the San Francisco Division, and Glenn Woods, chorus director of the East Bay Division. Claire Dux, soprano; Merle Alcock, contralto; Mario Chamlee, tenor, and Clarence Whitehill, baritone, were the only visiting artists.

Max Gagna, Semion Pachuk and Charles Hart, with Modesta Mortensen as assisting violinist, were the performing artists at the concert of Alex. Saslavsky's Symphony Ensemble, given in the Jinks Room of the Bohemian Club on April 2. Brahms' Piano Trio in C Minor, Schumann's Piano Quintet in E and Dvorak's Piano Quintet in A comprised a program which was ably interpreted. Miss Alice Seckels managed the concert.

CHARLES A. QUITZOW.

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NEW YORK AMERICAN, April 4, 1924.

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NEW YORK SUN, April 4, 1924.

She disclosed a rich resonant voice and admirable interpretative power.

NEW YORK (EVE.) WORLD, April 4, 1924.

Her voice is a substantial organ of pleasing quality.

NEW YORK MORNING TELEGRAPH, April 4, 1924.

This young artist possesses a remarkably beautiful mezzo-soprano voice. It is absolutely of operatic quality and she shows that she has a true sense of the theater.

NEW YORK TRIBUNE, April 4, 1924.

This singer made the most of her vocal resources, with a command of full ringing high notes, and also of a lighter, more delicate touch when needed; and both melancholy and cheerful numbers fared well.

NEW YORK EVE. JOURNAL, April 4, 1924.

She is a good singer with an excellent voice. The singer displayed an alert sense of the dramatic in song and made a number of them spring to life.

(The voice) is securely and rightly placed and therefore even from top to bottom. . . . Miss Nadworney had an unusually successful debut.

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[Continued from page 2]

of the Handel and Haydn Society, the Apollo Club and the People's Symphony. The large audience that filled Symphony Hall was demonstrative in its appreciation of Mr. Mollenhauer's conducting and in the work of the three organizations which his efforts have built up.

Concert by Candle-light

The Eighteenth Century Orchestra, conducted by its originator, Raffaele Martino, gave a concert at Jordan Hall on Tuesday evening, April 8, under the auspices of the Eighteenth Century Musical Association. This orchestra, said to be the only one of its kind in the world, brought to delightful performance many unfamiliar works of the old masters such as Boccherini, Dell'Abaso, Gluck, Scarlatti, Humphries, Sammartini, Haydn, Corelli, Handel, Couperin, Merula and Bach. Mr. Martino led these works with rare sympathy for their intrinsic charm and musical excellence. To heighten the effect of the music, the performers were dressed in appropriate eighteenth century costumes and gave their performance by candle-light.

Solo parts were capably played by Mario Mantini, violin; P. di Lascia, flute; A. di Scipio, cello; P. Troiano, oboe; G. Bonsignore, bassoon, with harpsichord accompaniments by D. Frank. Myrtle Brown, the assisting soprano soloist, sang with vocal distinction a group of classic airs and gave dainty

interpretations of light eighteenth century French songs. A work of interest was the Bach Concerto in D Minor for two harpsichords, organ and orchestra. Marguerite Morgan and Gertrude D. Johnson were the harpsichordists and Katherine Nolan was the organist.

Other Events

Laurilla Baillargeon, soprano, gave a recital at Jordan Hall on Wednesday evening, April 9. She gave musical interpretations of interesting songs and showed herself a singer well schooled in the vocal rudiments and in the arts of song. Especially well performed was the aria from Boito's "Mefistofele," in which the singer revealed a flair for operatic style. Frances Weeks played skillful accompaniments.

The Boston Choral Society gave a concert at Jordan Hall on Thursday evening, April 10. John A. O'Shea conducted the large and responsive chorus in capable musicianly style. The singing of the organization was distinguished for its spirit and its good tonal quality. Those who assisted in capable manner were Joan Parsons, soprano; Nora Burns, contralto; Thomas A. Quinn, tenor; William H. O'Brien, baritone; Ida McCarthy O'Shea, pianist, and Elsie Eckman, organist.

Elly Ney, pianist, gave a concert at Jordan Hall on Friday evening, April 11, for the benefit of the German children and hospitals. The concert was held under the auspices of the Boston Relief Committee, Inc., in cooperation with General Allen's committee.

Jeraldine Calla, soprano, sang at Jordan Hall on Saturday afternoon, April 12. She presented interesting songs by Boyce, Grétry, Bemberg, Bellini, La Forge, O'Connell, Gretchaninoff, Mozart, Brahms, Strauss, Chausson and Scott. Miss Calla disclosed a voice of agreeable quality and of sympathetic timbre. Many of her songs were sung with lyric charm and with a fine sense of phrasing and style. Her voice showed a wide range and considerable flexibility in her coloratura songs. Miss Calla brought to her singing a genuine warmth, ardor and an imagination alive to the significance of her music and text. Coenraad V. Bos played the accompaniments.

HENRY LEVINE.

Dorothy Barth Plays in Newburyport

NEWBURYPORT, MASS., April 12.—Dorothy Barth, a local violinist, made her debut in concert at Griffin Hall, March 25. Miss Barth received an enthusiastic reception from a large audience, composed of many persons prominent in musical circles. She played in good style, a program consisting of Sonata in G Minor by Handel, Concerto in A Major by Mozart, and pieces by Glinka-Auer, Scott-Kreisler and Wieniawski and added as extras "The Cuckoo" by Frances Pardee and an Etude by Fiorillo.

Luce Adds to List of Artists

BOSTON, April 12.—Wendell H. Luce of Boston has assumed the management of Caroline Hudson Alexander of Cleveland, soprano. Mme. Alexander was for a number of years soloist at the First Church of Christ, Scientist, in this city. Jerome Swinford, baritone, has also come under the Luce management. Mr. Luce's list of artists now includes Clara Clemens, contralto, Carmine Fabrizio, violinist; Mme. Alexander, and Mr. Swinford.

W. J. P.

Frederic Tillotson Plans Stay in England and Tour on Continent



Frederic Tillotson, Pianist

BOSTON, April 12.—Frederic Tillotson, concert pianist, will sail from this port on April 27 for London, England. Mr. Tillotson is an exponent of controlled arm weight and relaxation in his playing. He was converted to this method about five years ago, while on an American tour. Leroy B. Campbell, the American advocate of the idea, heard Mr. Tillotson in concert and prevailed upon him to adopt this method. Since that time Mr. Tillotson has achieved unqualified success and he now intends to spend six months in intensive study with Tobias Matthay, the originator of the idea. Mr. Tillotson has given three public recitals in Jordan Hall, has appeared as soloist with the Boston Symphony and so far this season has given forty concerts. He is planning his New York debut for late in the year. Before returning to America he will tour France and Italy and will make a short stay in Berlin.

W. J. P.

Announce Philadelphia Contest for Violinists and Cellists

PHILADELPHIA, April 12.—Announcement was made lately that WDAR, the broadcasting station operated by Lit Brothers, department store, will offer a prize of one year's scholarship under the teacher chosen by the winner of a contest which is instituted as a recognition of Lit Brothers' appreciation of the support given their radio station by the musical public and musicians of Philadelphia. The contest will be confined to violinists and cellists, who will play for the judges their choice of a list of standard works. Candidates must have the indorsement of three musicians of recognized status and the winner during the year must show continued progress in study.

W. R. MURPHY.

Prepare Pageant for Philadelphia

PHILADELPHIA, April 12.—The "Philadelphia Music Pageant," which will be the outstanding feature of Music Week, to be held May 11-18, will be presented by twenty-four of the leading choral and

musical organizations of the city. The 1700 people are now being rehearsed by John Webster Harkrider, pageant-master; Dr. Thaddeus Rich, assistant conductor of the Philadelphia Orchestra, which will furnish the accompaniment, and Dr. Herbert J. Tily, president of the Philadelphia Music League.

BOSTON HAILS DENISHAWNS

Many Attractive Features Mark Dancers' Program at Opera House

BOSTON, April 12.—Ruth St. Denis, Ted Shawn and the Denishawn Dancers were heartily greeted in opening a brief season at the Boston Opera House on Friday night. Fine stage settings, light effects and costumes aided the success of a brilliant program of dancing. "The Spirit of the Sea" was danced to music by R. S. Stoughton by Miss St. Denis and Mr. Shawn. "The Feather of the Dawn," a Pueblo pastoral, the music by Charles Wakefield Cadman, was an attractive dance, with Mr. Shawn prominent as Kwahu (the Eagle).

There were many interesting features in the Divertissements, "Tragica," a dance without music, by Doris Humphrey and ensemble, was a novelty acclaimed by the audience. In the Danse Americaine Charles Weidman had to repeat his impersonation of the youth who figures as a baseball star and crap shooter.

Miss St. Denis, in "The Legend of the Peacock," received an ovation. "Cuadro Flamenco," a Spanish Gypsy Dance Scene, with music arranged by Louis Horst from native manuscript collected by Mr. Shawn in Spain, was vivid in color and action, and Miss St. Denis and Mr. Shawn filled the leading rôles effectively. "Ishtar of the Seven Gates," danced to music arranged from the works of Charles T. Griffes, was also a feature of the entertainment.

W. J. PARKER.

FORM COOPERATIVE CHOIR

Allentown Society to Share Receipts According to Rehearsals

ALLENTOWN, PA., April 12.—The Church Choral Society of Allentown, organized to further the appreciation of church music, recently gave its first concert under the leadership of Warren F. Acker and sang with excellent effect numbers by Zeckwer, Johnson, Dett, Dvorak-Fisher, a group of German chorales and Mendelssohn's Thirteenth Psalm. The soloists, all from local churches, were Mrs. Charles H. Seip, soprano; Florence Kintzel, contralto; Joseph Baker, tenor, and Errol K. Peters, baritone. The society, which comprises fifty-five singers enrolled from the different choirs of the city, is run on strictly cooperative lines and intends giving four to five concerts each season, at the end of which the surplus money will be divided according to rehearsals attended.

ERROL K. PETERS.

Giacomo Lauri-Volpi, tenor of the Metropolitan Opera Company, has gone under the management of the International Lyric Bureau, which will book him for all his concert appearances.

W. L. Coghill, manager of the New York offices of the John Church Company, will sail for Europe on May 3. It was stated in a previous issue that he was to leave New York on April 5.

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WEEKLY SURVEY OF EUROPE'S MUSIC



"Fredegundis" Has Première in Vienna

VIENNA, April 3.—The first performance at the State Opera of Franz Schmidt's "Fredegundis" provided an element of novelty. The work, based on a tale by Felix Dahn, had been given a single performance in Berlin several years ago. The libretto by Warden and Wellemensky tells of a wondrous Titian-haired heroine, *Fredegundis*, with a predilection for murder. King *Chilperic* spies her while out on the hunt—she is a child of the woods—and takes her home as part of his retinue. She is enamored of her rescuer and slays Queen *Galswintha* in jealous hatred. A few hours later the amorous king proclaims her queen. The Duke *Dracoles* protests this act before the populace, and *Fredegundis* has his eyes put out.

In the last act the queen commands the Bishop, *Dracoles*' son, who had loved her years before, to pray for her sick child. He demands the crown as price and she seemingly consents, but prepares for him a poisoned drink. The king takes it by mistake, and both he and the child die. The repentant *Fredegundis* strives by a magic dance to bring her lord to life as he lies in his sarcophagus, and then dies an ecstatic death over his form, as her glowing hair turns to white and she is transfigured by a gleam from on high.

This dramatic, if hardly consistent, story is set to music that possesses definite character and style, is contrapuntal and finely orchestrated. Yet the score is unoperatic and fails to do justice to such gripping scenes as the murder of the queen and *Fredegundis*' dance of death. The performance was conducted by Clemens Krauss, and the cast included Mme. Achsel and the male singers Krenn, Jerger and Hofer.

Mattia Battistini, the veteran Italian baritone, recently gave some guest performances at the Volksoper, singing the part of *Scarpia* superbly. In the same house Mozart's "Impresario" and "Escape from the Seraglio" were recently conducted by Felix Weingartner, after his return from a triumphant series of guest performances in Barcelona. Alessandro Bonci, the celebrated tenor, made several guest appearances at the same house.

The State Opera in celebration of the Smetana centenary revived the Czech master's opera "Dalibor" under Franz Schalk's leadership. The cast included Mmes. Weidt and Hüni-Mihacsek and Messrs. Niemann-Fischer, Jerger, Maikl and Madin. The Philharmonic also gave a Smetana program, including excerpts from the opera "Libussa" and the symphonic cycle, "My Fatherland."

A fine performance of Bach's "St. Matthew Passion" was given under Wilhelm Furtwängler by the Singverein, the Vienna Symphony and soloists, including Mmes. Leonard and Erler-Schnaudt, the tenor Erb, Heinrich Rehkemper and Franz Matkoff.

Beethoven's Mass in D was presented by the State Opera Chorus and the Vienna Philharmonic under Schalk's leadership with much success, the purity of intonation of the singers constituting nothing less than a remarkable feat.

A scenic production of Handel's "Acis and Galatea" was given at the Konzertsaal under the management of Dr. Hugo Botstiber. Paul von Klenau conducted with spirit.

An American, Frank Waller, conducted a recent concert of orchestral works, winning enthusiasm for his temperamental reading of a program including Mahler's Fourth Symphony and Scriabin's "Poem of Ecstasy."

Franz Schmidt has been fêted in the orchestral as well as the operatic realms, for the Philharmonic recently gave a program of his works including a Symphony in E Flat and excerpts from his lyric drama, "Notre Dame."

Germaine Lubin, soprano of the Paris Opéra, in addition to singing as guest in a performance of "Lohengrin" at the State Opera here, was one of the first French artists since the war to give a song recital. She showed some fine qualities of voice and interpretation. Phillip Scharf, American violinist, was assisting artist on the same program.

Opera and Ballet Novelties Excite Interest of Parisian Music Lovers

PARIS, April 5.—The latest operatic novelty given here was Charles Tournemire's "Les Dieux Sont Morts," presented at the Opéra in double bill with Georges Hùe's Chinese ballet-pantomime, "Siang-Sin."

The action of the Tournemire work takes place on a Greek island about the time of the Nativity. Before the temple of Jupiter a fête is taking place. Only *Chryseis*, the sybil, is silent and takes no part in the celebration. In vain her shepherd lover begs her to join the merrymaking, in vain the god Pan appears and sings of the delights of the flesh. Suddenly in the midst of the gaieties she starts up and conjures the others to be still. The Redeemer, she cries, has just been born. She has seen Him! The skies then grow dark and the god Jupiter appearing, orders a sacrifice. A tomb must be opened and a virgin buried, living, within it. *Chryseis* volunteers herself as the victim, and her lover, fired by her enthusiasm, goes down into the tomb with her, while she prophesies the life and death of Christ.

The tomb is closed upon them and at the moment a tempest breaks forth and the giant tree overhanging is blasted by lightning. It burns to the form of a cross and disappears. When the light comes, Pan is seen upon the tomb, dead.

Under the baton of Mr. Ruhlmann, the orchestra played splendidly. The music of Mr. Tournemire is of a serious character, perhaps a trifle too much so, and the over amount of contrapuntal treatment is less effective than some other type of music might have been. Miss Ferrer, a recent prize winner at the Conservatoire, made an impressive début as *Chryseis*. Mr. Rambaud was excellent as her shepherd lover and Mr. Rouard as Pan did a really splendid piece of work.

In the Hùe ballet the management outdid itself in the settings and costuming. The work is one of great beauty, not only to the eye but to the ear. The many dances and the music accompanying the pantomime were all excellent and created much enthusiasm in the audience. Camille Bos was delightful in the leading rôle and Leon Staats as the Chinese Emperor was also very fine.

At the Concerts-Colonne some Greek



[From Le "Menestrel"]
Georges Hùe, French Composer, as Seen by the Pianist-Cartoonist, Henri Etilin

music by Manoles Kalomiris awakened considerable interest. Fragments of "Levandaria," a work of large proportions for orchestra and choruses, written in honor of the heroes of the Greek independence. It is overflowing with lyric beauty and stamps the composer as a musician worthy of the most serious attention. The rhythmic scheme is original and interesting and the harmonic structure, reminding one of the great Russian masters in a way, is of great beauty. Two short but well constructed songs, entitled "Iambes et Anapestes," to poems of Palamas, were well sung by Mme. Sperenza Calo.

At the Concerts Modernes, Albert Wolff gave a well-chosen program entirely of French works, featuring compositions by Chabrier, Dupont, Toullet, Vuillemin and D'Indy. With Edouard Risler playing the important piano part, Mr. Wolff presented the "Symphonie Crevenole" of the last-named composer. Numerous recitals have drawn large audiences.

American Artists Heard in London Recitals

LONDON, April 5.—Among the most interesting recitals recently was that of Margaret Matzenauer, contralto of the Metropolitan Opera, who has not been heard here since before the war. Mme. Matzenauer drew a large audience to the Albert Hall and aroused them to enthusiasm by her singing of arias from "Samson and Delilah" and "The Huguenots," as well as a well chosen program of songs. Charles Hackett, the American tenor, sang very beautifully in the same hall. His voice and his manner of using it, however, were impeccable. Barbara Lull, an American pupil of Leopold Auer, drew a large audience in two recent concerts in Wigmore Hall, displaying unusual artistry in spite of her youth.

Charles Premmac Sings with Orchestra in Paris

PARIS, April 5.—Charles Premmac, American tenor, sang recently with the Association Symphonique, Jacques Pillois, conductor. Mr. Premmac was heard in an aria from Fauré's "Shylock," and Duparc's "L'Invitation au Voyage." He has been engaged for operatic appearances in Bergamo, Italy, during the spring.

VIENNA, April 3.—Yvette Guilbert has recently come to Vienna, with the intention of opening a school here similar to the one she conducted in New York.

NICE, April 4.—Frieda Klink, American contralto, was heard in joint recital with Hector Dansereau, pianist, in the Théâtre Victor Hugo, being very well received.

Donald Thayer Makes Début in Recital in Rome

ROME, April 4.—Donald Thayer, an American baritone, hailing from Hingham, Mass., made his début here in recital recently, creating an excellent impression. Mr. Thayer's voice is one of unusual beauty and he uses it well. He won much applause for his singing of the aria from Massenet's "Hérodiade" and groups of songs in English, French and German. He is said to have been engaged for an operatic début in the near future in one of the important opera houses here.

Fleta Has Ovation in Madrid

MADRID, April 3.—Miguel Fleta was accorded an ovation at the Teatro Real on his return from America, when he sang the part of Don José with sensational effect. A performance of Smetana's "Bartered Bride" was given by a company of Czech guest artists at the Real, under the leadership of Oskar Nedbal, to celebrate the composer's centenary.

MONTE CARLO, April 4.—Mme. Maria-Selma, the American soprano, who in private life is Mrs. Walter Lewisohn, appeared recently with the Société des Instruments Anciens, singing an aria from "Don Giovanni," one from Gluck's "Armide" and songs by Bononcini and two unknown composers.

BÉZIERS, April 4.—Loie Fuller, the American dancer, who has not been seen in her native country for a number of years, appeared with her company in three performances at the Municipal Theater, meeting with an unqualified success.

Cologne Produces New Schreker Opera

COLOGNE, April 2.—The world première of Franz Schreker's opera "Irrelohe" at the Cologne Opera was one of the most important first performances of the season. This new work by the composer of "Schatzgräber" and other works that have won much prominence in Central Europe was eagerly awaited. Following his practice in his earlier operas, Schreker wrote his own libretto.

The story is a gloomy one and takes its name from a legendary castle on which a curse has been laid which causes all the male descendants of the line to do a deed of violence in love. The head of the house, Count Henry, under the influence of this curse, has kidnapped a peasant girl, Lola, the crime having been committed on his wedding day, thirty years before the action opens. Peter, the son of the Count and Lola, attempts to avenge the wrong by similarly abducting Eva, the bride of his half-brother, Henry. But in the struggle Henry throttles him. Thereupon the castle miraculously goes up in flames, the curse is ended and the repentant Henry finds himself redeemed by the power of Eva's love.

The individuality of Schreker stands out in this rather morbid score even more unmistakably than in the "Schatzgräber." The tone-color is often achieved in masterly style, verging sometimes on atonality. The composer, as is his custom, gives clear melodic contours to the voices, but these are in most instances taxing, and have little in common with the genial methods of Italian opera writers. Schreker's synchronization of the voices and the orchestra, in their complicated dissonant scheme, with the symbolic stage action, makes this opera a formidable one to produce. There are a number of orchestral interludes connecting the scenes.

The performance was led by Otto Klemperer in most praiseworthy style. The principal singers were Rose Pauly, Hammes, Menzinsky and Niggemeyer. The stage decorations by Aravantinos of Berlin were pronouncedly modern in style.

Paul Gautier's "La Mauviette" Has Première in Havre

HAVRE, April 4.—Paul Gautier's opera, "La Mauviette," had its world-première recently at the Grand-Théâtre, creating a very favorable impression. The libretto of the work is by "Albert Fox," who in daily life is Albert Herrenschmidt of the staff of *Le Petit Havre*. It was written as a play in 1901, achieving widespread popularity. The story is a simple one. *Fleuriot*, a wealthy farmer, seduces his servant, *La Mauve*, and then casts her out of his house. She returns later with their child and begs to be taken back. *Fleuriot* spurns her and in a fit of rage she murders him. Mr. Gautier's music is very expressive, and, while modern, especially in the matter of orchestration, is not cacophonous, and there is a considerable amount of melody. The main rôles were splendidly done by Henri Albers and Christiane Mauroy and the performance was conducted by Paul Flon. Both Mr. Albers and Mr. Flon are known in America, the former having been a member of the Metropolitan at one time and the latter a conductor of the New Orleans opera.

France Honors Native Musicians

PARIS, April 5.—Among the recent promotions in the Legion of Honor appears the name of Jacques Rouché, director of the Théâtre National de l'Opéra. Mr. Rouché has been made Commander of the Legion. Appointments to the grade of Chevalier include Raoul Laparra, composer, and Eugene Maillard, secretary of the direction of the Théâtre National de l'Opéra.

LONDON, April 5.—A symphony by Gustav Holst, his first work in this form, is announced as having recently been finished. One of the prominent orchestras here will play it during the present season.

National Supervisors Meet in Cincinnati

[Continued from page 1]

Cincinnati Symphony Plays

The musical events during the week included a complimentary concert by the Cincinnati Symphony, under Fritz Reiner's leadership, on the evening of April 8.

Mr. Reiner conducted the Mozart Symphony in G Minor, and judging by the applause it was greatly enjoyed.

Hazel Gertrude Kinsella, representative of MUSICAL AMERICA in Lincoln, Neb., gave a demonstration of her method with her piano class on April 9 in the Hotel Gibson.

For the entertainment of the guests on April 9, Alfred Hartzell led 1000 children in the cantata "Into the World," by Benoit.

Adolf Hahn led the College of Music Orchestra in a concert. Margaret Quinn played with the College Orchestra the "Fantasie Ballet" and the "Rhapsody Elégiaque" of Liszt.

A chorus of 500 supervisors, under Mr. Breach, gave a concert for fellow delegates and the residents of Cincinnati, in Music Hall, on the evening of April 10. An orchestra composed of some seventy delegates also played under the leadership of Eugene M. Hahnel.

At the afternoon session Mrs. Frances Elliott Clark spoke on "The Music Appreciation of the Future," urging the necessity for inculcating the basic feeling for rhythm in the child before he begins his formal music study.

A great number of addresses and open discussions were a feature of the meetings. Virtually every field of music pertinent to the teacher was touched upon in a series of sectional meetings which met simultaneously in various schools of the city.

An important announcement was made by the National Research Council of Music Education, composed of fifteen authorities, that it would soon devise a system of tests and measurements to

determine how far advanced musically pupils are at the end of the sixth school year.

Dr. Hollis Dann of Harrisburg, State music director for Pennsylvania, declared that 11,000,000 children in rural schools receive little, if any, musical teaching. An effort will be made to give this training to all.

William John Hall of St. Louis called attention to the importance of National Music Week. He suggested that the masses be taught that the classics and "jazz" are fundamentally the same medium, but different in treatment. In this way, he added, the popular aversion to the classics may be removed and the people taught to love the better kind of music.

Mrs. Marx Oberndorfer of Chicago, chairman of the music section of the American Federation of Women's Clubs, said in her address that the moving pictures are a real competitor of music teachers.

Fred N. Innes of Chicago, well-known bandmaster, predicted that playing in the school band would drive "jazz" out of the youthful mind. "Jazz" music, he explained, is one cause of the "jazz" life America is leading.

Isidore Luckstone, New York voice teacher, in a discussion of the fundamentals of vocal production, complained that commercialism is spoiling voices in this country. The desire to "get rich quick" is preventing American pupils from studying properly, he stated, although the nation has voices to equal those of any other land.

Sigmund Spaeth of New York, speaking on "The Common Sense of Music," analyzed certain popular musical works, and stated that some "Tin Pan Alley" ditties are merely a repetition of the cuckoo call!

Music Called "Most Personal Art"

Edward Howard Griggs of New York, author and lecturer, on Friday paid tribute to music as "the most personal of the arts." He stated that it is the most social of these and makes its appeal to the emotional or unifying, phase of life.

Sidney Silber of Chicago, president of the Association of Presidents of State Music Teachers' Associations, told what that organization is accomplishing in

awarding credits for private music study among high school students.

On the closing day an ovation was given Walter H. Aiken, director of music in the Cincinnati public schools, who was chairman of the committees for the convention.

Nearly 100 other speakers were heard at the sectional meetings held during two days at the various schools of the city, at the same time that the general sessions were held at the Hotel Gibson.

In addition to the musical organizations previously mentioned the following were heard in the musical programs: Shortridge High School Band, Indianapolis; Piqua, Ohio, High School Band; Morton High School Orchestra and the Chaminade Girls' Glee Club of Richmond, Ind.; various Cincinnati School Orchestras, and that of the Cincinnati Conservatory, under the leadership of Ralph Lyford.

VERBRUGGHEN FORCES END ST. PAUL CONCERT SERIES

Brilliant Week's List Includes Chamber and Orchestral Music—Recital by Frieda Hempel

ST. PAUL, April 12.—Bruno Walter and Henri Verbrugghen gave an admirable recital recently, playing three sonatas for piano and violin, Beethoven's "Kreutzer," Mozart's in F and Brahms' in D Minor. The recital, given in the People's Church, was for the relief of starving German children.

Renée Chemet, violinist, was soloist with the Minneapolis Symphony in a recent concert under the leadership of Mr. Verbrugghen. Her number was the Saint-Saëns Concerto, No. 3, and she was warmly applauded. The orchestral numbers were Brahms' C Minor Symphony and Deems Taylor's "Through a Looking-Glass."

In the last orchestral concert of the season Tchaikovsky's E Minor Symphony, Grieg's "Peer Gynt" Suite, Schelling's "A Victory Ball" and Liszt's "Les Préludes" were played.

Frieda Hempel, in her excellent Jenny Lind recital recently, was received with demonstrative enthusiasm. Coenraad V. Bos, pianist, and Louis P. Fritze, flautist, were assisting artists.

FLORENCE L. BRIGGS.

ARTISTS VISIT YOUNGSTOWN

Metropolitan Singers Heard in Recent Recitals

YOUNGSTOWN, OHIO, April 12.—Rosa Ponselle, soprano of the Metropolitan, who made her first Youngstown appearance in a recital at Rayen-Wood Auditorium recently, under the auspices of the Monday Musical Club, was enthusiastically welcomed in an attractive program, to which she was obliged to add several encores. Stuart Ross, the accompanist, was also warmly applauded for two solo numbers.

Carolina Lazzari, contralto, and Alberto Salvi, harpist, gave a successful recital recently. They were presented by the Monday Musical Club.

BLANCHE E. RUSSELL.

James T. Quarles Takes Post at Missouri School

COLUMBIA, MO., April 13.—James T. Quarles, professor of music at the University of Missouri, was recently appointed dean of the new School of Fine Arts. Mr. Quarles took up his teaching post here last autumn, coming from Cornell University. The new school of the university was established recently by action of the executive board, and the appointment of Mr. Quarles was made at a meeting of the same board in St. Louis several weeks ago.

Rafaelo Diaz, tenor, will appear in a musicale at the White House on April 24, and will assist the Novello-Davies Artists' Choir in its Town Hall concert on April 27. He will give a recital in New London, Conn., on the following day. Other appearances this month were with the National American Orchestra and at Vassar College.

Olive Marshall will be heard as soloist with the Reading Choral Society, Reading, Pa., on May 27 in a performance of Brahms' "Requiem" and Dvorak's "Te Deum."

Frederic Freemantel, tenor, has been engaged for a concert in Ridgewood, N. J., on May 22.

MILWAUKEE PLANS SCHOOLS FESTIVAL

More Than 3000 Children to Take Part—Recitals Attract

By C. O. Skinrood

MILWAUKEE, April 12.—More than 3000 public school pupils will take part in the first public music festival to be given by all the schools on May 9 and 10 at the Auditorium. The All-City High School Orchestra, composed of picked players from all the high school orchestras, and the All-City School Band, a new organization, will make their first appearance at the opening concert.

Dr. Daniel Protheroe led some hundreds of children, members of the Arion Junior Musical Club, in a program of duets, solos, trios and choruses at the Pabst Theater on April 3. The children sang with fine spirit and were warmly applauded.

Isa Kremer, balladist, gave her third recital on April 8 at the Pabst Theater and was again warmly applauded.

Lucie Westen of Milwaukee, who sang with the Chicago Civic Opera Company last season, gave a recital on April 7 at the Pabst Theater, with her old teacher, A. S. Kramer, at the piano. Miss Westen sang several arias with dramatic ability and beauty of tone.

More than 1200 persons, it is estimated, attended the Knights of Columbus Male Glee Club concert at the Plankinton Hall. John Leicht conducted and Edward P. Guiney was accompanist.

C. O. SKINROOD.

GREET NEW WICHITA CLUB

College Faculty Give Piano Program—Second Visit of Ukrainians

WICHITA, KAN., April 12.—An audience estimated at more than 3000 persons loudly applauded the Ukrainian National Chorus in a concert given at the Forum on March 29, under the leadership of Alexander Koshetz. This was the second appearance of the choir in the city, and the audience last year had numbered only a handful, but evidently those who were fortunate enough to be present on that occasion had spread the news. "Suwanee River," "Susanna" and "Paloma Blanca" were included in this second program and were received with marked favor. Ewessei Beloussoff, cello soloist, and his accompanist, Nicholas Stember, were also warmly greeted.

Members of the Piano Club, organized among the faculty of the Wichita College of Music, gave their first public performance recently and were acclaimed in a program devoted to works by Schubert. Helen Moore, Velma Snyder, Frances Fritzen, Vera Haven and Samuel Burkholder took part in this concert, assisted by Elsie Randall Needles, contralto, and Theodore Lindberg, violinist.

T. L. KREBS.

Council Bluffs Band Wins High School Contest

SIOUX CITY, IOWA, April 12.—The Council Bluffs band was awarded first place in the High School Band Contest at Council Bluffs, Iowa, on April 4. Fremont, Neb., was second; Omaha Central, third, and Sioux City, fourth. Patrick Conway, the well-known band leader was judge. The contest was staged in the City Auditorium, and it is estimated that 5000 persons were present.

G. SMEDAL.

Aborn Company to Give Summer Season in Indianapolis

INDIANAPOLIS, April 12.—The Aborn Opera Company will open a season in the Keith Theater in this city on May 19 with Victor Herbert's "Sweethearts." "Tangerine," "Clinging Vine," "Robin Hood" will also be performed during the season, which will last until July.

PAULINE SCHELLSCHMIDT.

Alfredo Casella, pianist and composer, who will begin his third American tour next October, has been engaged to appear as soloist in a pair of concerts of the Cincinnati Symphony. He will also be heard in a concert of the Society of the Friends of Music in New York.

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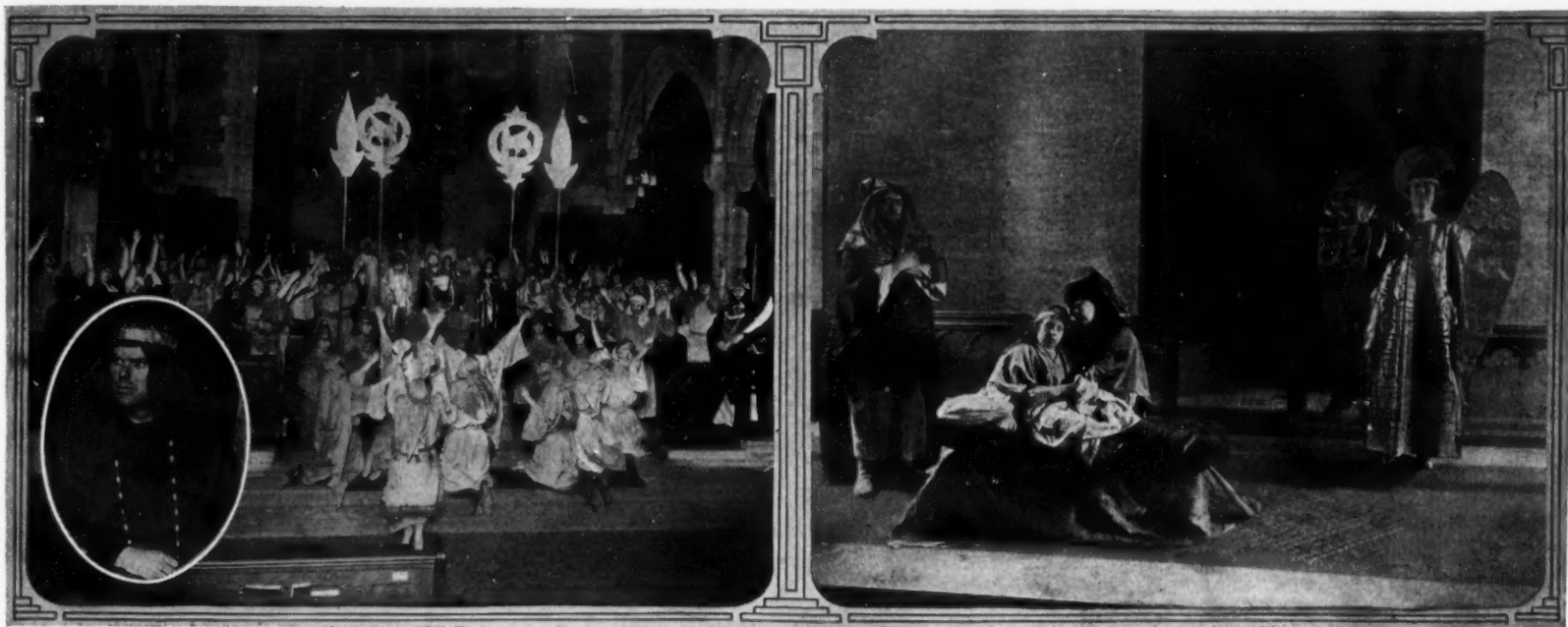
Monteux to Remain in Europe Next Season

PIERRE MONTEUX, retiring conductor of the Boston Symphony, will not return to America next season nor will he remain in France. "My plans are not definite yet," he stated in New York last week, "but I know that I will not come back to America. In France I may make a few guest appearances, but I will not remain there. Each of the French orchestras has its regular conductor, engaged for a term of years. I will, I think, travel about Europe on a tour and conduct orchestras all over the continent. I am leaving America, content that I have done my work here and that it has been appreciated. I came for one year and I stayed five. It has been hard work—the Boston season is long—but I have enjoyed it. Now I can think only of a rest. After the summer my plans will be completed. I am not sure yet, but I think I will conduct orchestras in Scandinavia and England and throughout Southern and Central Europe."

Tokatyan Marries at Midnight

Armand Tokatyan, tenor of the Metropolitan Opera, and Marie Antoinette Abbey were married in the ballroom at Sherry's, New York, at midnight on April 5. Giuseppe Bamboschek was Mr. Tokatyan's best man and many of the guests at the wedding were his associates at the Metropolitan. Rafaelo Diaz, Nannette Guilford and Flora Negri, who is a relative of the bride, contributed the vocal program. Among the members of the Metropolitan staff at the wedding were Antonio Scotti, Giovanni Martinelli, Adamo Didur, Mary Mollish, Ellen Dalloway, Thalia Sabanieva, Nanette Guilford, Louise Hunter, Ina Bourskaya, Rafaelo Diaz, Lawrence Tibbett, Léon Rothier, Roberto Moranzoni, Louis Haselmans, Carlo Edwards and Dr. Marofioti.

"Elijah" as Choral Drama in Minneapolis



Photos by C. J. Hibbard

Scenes from the Recent Presentation of "Elijah" as a Choral Drama at St. Mark's Church, Minneapolis. The Large Group Shows the Final Tableau, "The Fire Descends from Heaven." Inset Is C. Palmer Jaffray as "Obadiah," and at the Right Is the Episode of the Healing of the Widow's Son, With Ray R. Moorhouse as "Elijah," Mildred Ozias de Vries as the "Widow," George Mahou as the "Son" and Editha Underhill as the "Angel"

MINNEAPOLIS, MINN., April 12.—Religious drama is not new. It flourished in the middle ages and has recently been revived by the Episcopal church, which has provided a commission of church drama and pageantry, of which the Rev. Phillips E. Osgood of St. Mark's Church, Minneapolis, is chairman.

Mr. Osgood conceived the idea that a dramatized presentation of a great oratorio would have added interest and be worth while. In this idea he had the enthusiastic cooperation of Stanley R. Avery well-known composer and choral director of St. Mark's Church. With the assistance of the choir of sixty trained voices, three performances of Mendelssohn's "Elijah" were recently given. The cast included Ray R. Moor-

house as *Elijah*, Mildred Ozias de Vries as *The Widow*, C. Palmer Jaffray as *Obadiah*, John H. Short as *Ahab*, Editha Underhill as *An Angel*.

The production was made in the spacious chancel of St. Mark's Church as a part of a festival service. The soloists and the choir were costumed and a limited number of properties were used. These properties were quite simple and their effectiveness was added to by additional lighting features.

The oratorio was divided into three parts, concluding with *Elijah* standing before a flaming altar on which descended the fire from Heaven. It was presented in a spirit of reverence and the idea behind it was as an aid to worship rather than a musical-dramatic performance. Such a presentation gives an enormous increase to the impressiveness of the oratorio and brings home to the

listeners in an exceedingly vivid manner the idea the composer is expressing. The individual members of the choir took part in the acting as well as the singing, and made by their reverence an exceedingly impressive spectacle.

H. K. ZUPPINGER.

Ethel Marie Springer Weds

TRENTON, N. J., April 12.—Ethel Marie Springer and Emil Alexander Peterson were married at the home of the bride on March 20. Mrs. Peterson is a talented pianist and was formerly on the faculty of music department of Drake University in Des Moines. She has also published many compositions, several of her songs having achieved considerable popularity. Mr. and Mrs. Peterson will make their home in this city.



Joyce BANNERMAN

AMERICAN SOPRANO

*What the critics had to say about her London Recital at
Wigmore Hall, February 6th, 1924:*

Morning Post—Miss Joyce Bannerman used a rich toned voice with that ease which reacts pleasantly on the comfort of an audience. All the ways and means of expression were hers by instinct.

Times—There is warmth and richness in her voice and she has the gift of being able to throw herself into the music.

Daily Telegraph—A pleasant, well-trained voice, unaffected delivery and finally youth and confidence.

London Referee—An eminently pleasing singer with clear articulation.

Yorkshire Observer—Her voice is pretty and pure and she sings as unaffectedly and naturally as a bird. She sang "Deh Vieni" in quite the

Mozartian manner and gave an excellent account of herself in some little French songs.

The Era—Her voice is pleasing in quality, smooth-toned, and well controlled in delivery. Her tastes and instincts may be trusted.

Musical News—Her voice is musical, her breath control excellent, her style unaffected and her articulation distinct.

The Lady—Miss Bannerman's enunciation is clear, her taste good, and her singing charming.

Musical Times—Miss Joyce Bannerman sang at Wigmore Hall and gave us genuine pleasure.

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MORE STRAVINSKY FOR PHILADELPHIA

"Renard" Given by Stokowski
Men—Metropolitan Forces
Sing "Freischütz"

By H. T. Craven

PHILADELPHIA, April 14.—The Stravinsky novelty, "Renard," which Mr. Stokowski presented at the concerts of the Philadelphia Orchestra in the Academy of Music, on Friday afternoon and Saturday evening of last week, unquestionably interested two audiences but did not move them to hearty laughter. Its prime characteristics are elaborate eccentricity, extravagance, astonishing dissonances, and preposterous combinations of tone. While it is not beautiful, the score is seldom dull and the interest of the auditor is successfully sustained by accents of the strange, the outre, the bizarre.

The work, which received its first public performance in Paris in 1922, had its American premiere in New York under the auspices of the International Composers' Guild, last December. In Mr. Stokowski's presentation, the four mimed characters, the *Fox*, the *Cook*, the *Cat* and the *Goat*, were assumed by soloists—ranged along the piano. The distribution of voices was: Tenors, Jose Delaquerriere, Harold Hansen; basses, John Barclay, Hubert Linscott.

The score is written for about twenty orchestral instruments, one of each used as a soloist. The parts were played by Thaddeus Rich, first violin; David Dubinsky, second violin; Romain Verney, viola; Michel Penha, cello; Anton Torrello, double bass; John Fischer, piccolo; William Kincaid, flute; Marcel Tabuteau, oboe; Paul Kenkelman, English horn; Rufus Arey and Jules Serpentine, clarinets; Walter Guetter, bassoon; Anton

and Joseph Horner, French horns; Carlos Salzedo, pianist, and the usual tympanists.

Mr. Stokowski's band and the singers combined in a masterly performance of an exceedingly difficult oddity. At the matinee concert Mr. Stokowski talked briefly of the scope and substance of the work, and instructed his men to play some of the leading themes in advance. After one excerpt, he inquired of the audience, "You do not like it? I will play it again!" There was a volley of applause after the second hearing.

Other numbers on the program were the stirring "Grande Paque Russe" of Rimsky-Korsakoff, the exquisite entr'acte from Moussorgsky's "Khowantchina," Schumann's lovely Fourth Symphony and

the impressive Passacaglia in C minor of J. S. Bach, so felicitously orchestrated by Mr. Stokowski.

The revival of "Der Freischütz," performed by the Metropolitan company in the Academy on last Tuesday night, proved distinctly worth while. The cast included Delia Reinhardt as *Agathe*, Thalia Sabanieva as *Aennchen*, Michael Bohnen in a superb performance as *Caspar*, Carl Taucher as an admirable *Max*, Carl Schlegel and James Wolf, well cast as *Cuno* and *Zamiel*, respectively; Gustav Schützendorf as an excellent *Ottokar*, Arnold Gabor as *Kilian*, and Léon Rother as a sonorous and dignified *Hermut*. Artur Bodanzky conducted with fine appreciation of the romantic phases of the rich score.

nettes" by Stecherbatcheff, a Dance by Debussy, two Studies by Scriabin, Toccata, Op. 111, by Saint-Saëns; Scherzino, Op. 22, No. 3, by Hadley, and other numbers by Campbell-Tipton, Ireland, Borowski and Liapounoff. W. J. PARKER.

Symphony Quartet Gives Recital

BOSTON, April 12.—The Symphony Quartet, composed of Carlos E. Pinfield, violin; Harry F. Grover, viola; Leon Marjolle, cello, and Frederic Tillotson, pianist, played Smetana's Trio, in G Minor, Op. 15 and Schumann's Quartet, in E Flat, Op. 47, before the Harvard Musical Association on March 28. Mr. Tillotson also played with his customary artistry, a number of solos, including Debussy's "Feux d'Artifice" and "Reflets dans l'eau"; Goossens' "Hurdy-Gurdy Man" and Dohnanyi's Rhapsody, No. 4, in E Flat Minor. W. J. P.

Raymond Havens to Visit Europe

BOSTON, April 12.—Raymond Havens, pianist, will leave by the Rochambeau, N. Y., on April 19 for several months' European travel. Mr. Havens has had an active season, and after his summer relaxation on the continent will engage in an extensive concert tour during the balance of 1924 and 1925. W. J. P.

Judson House, tenor, will appear with the St. Louis Symphony in a Wagnerian program in Urbana, Ill., on May 5. He will sing in Spartanburg on May 8.



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AMPICO RECORDINGS

Laying the 'Highbrow' Bogey of Chamber Music

THE growing appreciation of chamber music in this country is not attributable to any mere fad. The members of the New York String Quartet view it as a healthy development, and they base their opinion upon their own experiences. This ensemble, which was organized some five years ago by Mr. and Mrs. Ralph Pulitzer and rehearsed for three years before making its New York debut, is just concluding its second season before the public and has had an opportunity to study the musical situation at first hand on its recent transcontinental tour. According to Ludvik Schwab, viola player and spokesman for the Quartet, they returned to New York thoroughly convinced that the "highbrow" bogey has been dispelled.

"Every phase of art seems to have its epoch," said Mr. Schwab, "and if we read the signs of the times correctly, the pendulum is swinging to the more intimate form of chamber music. There was a time when chamber music was considered only for the musical elect; but today, that idea is either being dissipated or music-lovers in general are rapidly becoming members of that august body. Point to any city on our recent coast to coast tour, and you will find that immense audiences came to hear us, not only because we were the New York String Quartet, but because we were presenting a program of music that was capable of making its own appeal. In Portland, there were 3500 persons in the audience, and in Bozeman and other cities the halls were not large enough to hold all who sought admittance.

"One reason why the appreciation of chamber music is on the increase, is because the best modern composers seem to be concentrating on that class of composition. They have awakened to a realiza-

Members of the New York String Quartet—Left to Right: Ottokar Cadek, First Violin; Jaroslav Siskovsky, Second Violin; Bedrich Vaska, Cello, and Ludvik Schwab, Viola

tion of the fact that they can express themselves just as fully in the chamber music forms as in the larger forms and have found that there is much more likelihood of their works being performed. It is a prohibitive experiment for the large orchestras to undertake performances of many new works, which cannot be given adequately without a large number of rehearsals.

"In many communities where there are no orchestras and little opportunity to hear visiting organizations, the chamber music ensemble has come to occupy a vital position. Of course, there has been

much pioneer work done by other ensembles, especially the Kneisel and Flonzaley Quartets, to whet the appetites of the people for chamber music, but in many communities, the small ensemble has come to take the place of the orchestra, which for obvious reasons, cannot visit them.

"One of the most encouraging features is the larger number of amateur organizations that are playing the music of the masters and the best of modern works. Many of these are in the schools and their work in bringing audiences to the point of appreciating the professional

quartet is of inestimable value. True appreciation of music can come only through knowledge, not only of its technicalities, but also of its spiritual import."

Importance of Racial Unity

Mr. Schwab credits the success of the Quartet in no small measure to the fact that all the members are of the same nationality. Ottokar Cadek, first violinist, although born in Chattanooga, is of Czechoslovakian ancestry. He studied first under his father and also studied with Willem de Boer in Zurich, and with Auer in this country. Jaroslav Siskovsky, second violinist, is also of Czechoslovakian parentage, born in Cleveland. He studied with both Sevcik and Auer and was a member of the famous Tonkünstler Society in Vienna. Both Mr. Schwab and Mr. Vaska are natives of Bohemia, where the latter was for eight years a member of the Sevcik String Quartet. Mr. Schwab studied with Sevcik and was also a pianist of wide experience. He came to this country first as accompanist for Kubelik, with whom he toured for fourteen years.

It is this unity in racial characteristics which Mr. Schwab believes is responsible for the unanimity of purpose which has so often been praised in the work of the quartet. A personality is as necessary in an ensemble as in a virtuoso, he says, and declares that it is vitally important that all the members react similarly to the various musical ideas.

In the two years since the quartet has been playing in public, it has shown a particular interest in the presentation of new works. Among those which have met with outstanding success are compositions by Hindemith, Bela-Bartok, Kodaly, Ravel and Ethel Leginska.

The quartet, which will visit practically every part of the country next season under the direction of Concert Management Arthur Judson, will spend the summer on a farm in Vermont, preparing new programs and looking over the immense pile of manuscripts which have been submitted in response to an invitation made not long ago. The large number of works received makes it impossible for the members to doubt the growing popularity of chamber music in this country. Its only summer concert will be its annual program at the summer school of Vermont University in Burlington.

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NEW YORK, APRIL 19, 1924

THE METROPOLITAN'S EFFORT

THE fortieth season of opera at the Metropolitan (the sixteenth year of the Gatti dynasty) was in some respects one of the most important and memorable since the war, and, to go further, in the history of that institution. Leaving aside the question of artistic quality reached in the various productions—a question repeatedly dealt with during the season's course—the repertoire itself was, despite shortcomings, one to content the serious lover of grand opera. It included such thrice-timely restorations as "Die Meistersinger" and "Siegfried," along with an impressive revival of Weber's "Der Freischütz" and the return of that delightful confection by Rimsky-Korsakoff, "Le Coq d'Or." Mascagni's "L'Amico Fritz" proved disappointing to those hitherto unfamiliar with its rather naïve score; the music of "Fedora" was anemic, and "Martha" was and remains—"Martha." Massenet's "Le Roi de Lahore" was as brilliant and bold scenically as it was tame and impoverished in musical invention. As for "I Compagnacci," it brought no uprisings on the part of a delighted populace. Of the three novelties produced only Laparra's grim "La Habanera" proved artistically engrossing, and for some reason this fine and sincere effort received but three performances.

Even more difficult to explain or justify was the comparative neglect of "Tristan and Isolde," which, in a season bringing the usual six performances of "Thaïs" and seven of "Tosca," was mounted exactly two times. "L'Amore dei Tre Re," that noble offspring of a lofty musical temperament, was also lamentably neglected, in spite of the honors heaped upon Montemezzi, its composer, during his visit here last winter. Admirers of this beautiful score had to content themselves with a mere brace of performances. The "standard" works were, for the most part, frequently sung, a condition both

natural and desirable as long as tunes are treasured by opera-goers. The large number of special matinées given during the season resulted in many repetitions of certain favorite works, among which "Le Coq d'Or" apparently ranks very high. In general, as even this sketchy analysis indicates, it was a year of much brilliance and variety.

Next season, however, promises even better things. Reliable forecasts definitely include Debussy's masterpiece, "Pelléas et Mélisande," Montemezzi's "Giovanni Gallurese" and Verdi's superb comedy, "Falstaff," among the additions to the repertoire. Janacek's "Jenufa" is among the "dark horses" and another possible novelty is Roussel's "Padmavati." New York could do very well with revivals of "Contes d'Hoffmann" and "Louise," which will probably return to these boards.

Then there are the restorations, already long overdue, of "Rheingold" and "Götterdämmerung," the return of which will finally round out the Tetralogy.

Among the Italian revivals mentioned are "Giacinta" and "Dinorah," both prime favorites of old-school opera patrons, "Don Giovanni" and "The Masked Ball." Finally, there is rumor of a world-première of a new work, the name of which is cloaked in discreet silence.

Together, these works make a list to tempt even the jaded and sophisticated spirit. Every style of opera is here represented, and worthily. The case for "Pelléas" has long been a clear one, while that of the two missing "Ring" dramas needs even less pleading. Comment upon this trio of master-works is wholly superfluous. As for "Giovanni Gallurese," the quality of its composer's art as represented by "L'Amore dei Tre Re" has made New York eager for further music from the same pen. "Gallurese" is an early opus of Montemezzi and presumably something less representative than "L'Amore," but it will none the less be welcome. For the rest, "Falstaff" is a masterpiece and always acceptable; "Hoffmann" and "Louise" are delightful in their separate ways, and "Dinorah" calls instantly to mind the name of Galli-Curci.

In the dim offing hovers Boïto's famous "Nerone," the première of which at La Scala under the Toscanini bâton is scheduled for next week. There would be intense interest in the production here of this important work by the creator of "Mefistofele." However, even without this and after allowing duly for the optimistic tongue of fancy in summarizing the above list, there remains ample to rejoice lovers of fine opera. Next season should be a bright one, eminently worthwhile on the artistic side, if present prospects have any significance at all.

A HAPPY EXPERIMENT

NO charmed straw is needed to show the direction of the musical wind in this country. It is rapidly being realized that the time to catch and make sure of a music-lover is while he is young—very young; and to this end various tempting snares have been set, chief among them being that known as the music memory contest. Along such lines and with such an object there was given this season a double series of children's concerts under the joint auspices of the Philharmonic and American Orchestral Societies. Programs of first-class music were played by a picked orchestra of Philharmonic men under the direction of the well-known American composer and pianist, Ernest Schelling. Mr. Schelling did more than wield a bâton at these concerts; he literally interpreted the works and their composers for the assembled little folks and won their interest by means of talks and well chosen lantern slides. Tickets for these instructive affairs cost but ten cents, a price absurdly below the actual expense of maintenance.

It is gratifying to note that the series were a thoroughgoing success. They proved again that the average child can readily be interested in good music. He may prefer a moving-picture; it is more exciting than a concert, to be sure; but, persuaded to view music as a pleasure rather than a task, the normal child will be steadily drawn to this new friend. It is all very well to teach children to play an instrument, but too often that method represents lost energy and time and may even result in a positive dislike of music on the part of the pupil. Almost every child can be made into a music-lover, whereas comparatively few reach this goal by the dull avenue of "lessons" and irksome practice.

The idea behind the Philharmonic Children's Concerts is based on sound psychology. It seeks to make music entertaining as well as instructive and,

by offering prizes for the best note-books on the music played, promotes seriousness and introduces a pinch of healthy rivalry into the meetings. Mrs. E. H. Harriman, Mr. Schelling and all others concerned in the giving of these novel concerts are to be cordially congratulated upon the results attained in this first season. The idea and its execution deserve to be widely copied.

Personalities



Photo by Bain News Service

Metropolitan Opera Mezzo Learns a Part in a Spare Hour

A newcomer to the Metropolitan Opera this winter, Karin Branzell, has in a few months entrenched herself in the affections of the patrons of that house in a variety of Wagnerian parts. Mme. Branzell is of Swedish extraction and sang for several years in Central Europe, where she was a leading member of the Berlin State Opera. She has been heard as *Brünnhilde* in "Walküre," as *Brangäne*, *Ortrud* and *Erda*, and this week enacted a new part—that of *Dalila* in Saint-Saëns' "Samson et Dalila."

Kreisler—When Fritz Kreisler recently gave a recital in Utica, four boy members of County Day School who have organized a Kreisler Club called on him in his dressing room. The violinist listened kindly to an address which the youngsters had prepared and thanked them for an invitation to visit their school next day. He had to decline, as he was leaving on a midnight train, but he shook hands with each several times as they left.

Ivogün—A visit to the Pacific Coast recently proved a time of recreation in golden sunshine for Maria Ivogün. The coloratura soprano is most enthusiastic about California, where she had an opportunity to meet several motion picture stars whom she admires. Among these was Pola Negri, who in her career as film actress in Europe had an opportunity to become acquainted with Miss Ivogün's art. The singer was accompanied on her tour by her friend, Mme. Petschnikoff, violinist.

Stoessel—As a testimonial to the fine work done by Albert Stoessel in the preparation of Beethoven's "Missa Solemnis" by the New York Oratorio Society, of which he is conductor, the 350 members of this organization presented their leader and Mrs. Stoessel with two handsome silver cups last week at the final rehearsal. The presentations were made by Mrs. Mary Constantine. This is the fiftieth year of the Society, which was founded in 1873 by the late Dr. Leopold Damrosch.

Matzenauer—Among enthusiastic art collectors Margaret Matzenauer must be numbered. The Metropolitan Opera contralto has some fine Oriental art objects, including *cloisonné* vases, lacquer pieces and colored glass flowers in miniature detail. The singer's collection of Mandarin robes is said to be exceptional for the beauty of texture and embroidery. When Mme. Matzenauer deserts her New York home in the spring for her annual visit to Europe, these treasures are carefully placed in storage.

Barrère—Those busy mortals who take their news through the weekly film reviews will surely find a contribution of value in a plan advanced by George Barrère, conductor and flautist. At the last concert of the season by the Little Symphony, which he conducts, listeners were regaled this week with a "Symphony Digest," made up of quotations from Beethoven, Tchaikovsky, Dvorak, Brahms, Schubert, Liszt and Johann Strauss. "Such a digest," Mr. Barrère suggests, "could be issued periodically throughout the season from the orchestral platform, saving much time and trouble for the concert goer."

Danise—One of the latest operatic artists to apply for citizenship in the United States is Giuseppe Danise, baritone of the Metropolitan Opera. Mr. Danise, who created the rôle of the haunted *Ramon* in the New York première of Laparra's "Habanera," is a fervent admirer of America and in particular of New York. "My children were born here," he says, in explanation of his desire for citizenship, "and I wish their ideas to be American. Besides, I myself should prefer to remain here permanently. Alas, the poor artist is in reality a man without a country! He is personally forgotten by his native town, though his name may be well known."

Point and Counterpoint

By Cantus Firmus, Jr.

How to Become a Musical Authority

TO become a Musical Personality you should have an Idea. One is enough. Two might not be compatible with precedent. If you haven't any, consult a musical dictionary. If you think you have a new Idea, read Hull on modern harmony, and you will find that the same thing was known centuries ago. After all, it is doubtful if even one Idea is necessary. Merely buy a second-hand piano, some blank music paper, and let your hair grow.

Now, as to how you should conduct yourself at a meeting, having by divers means got a place for yourself on the program—the first proceeding is generally the administering of wafers, punch and numerous introductions.

While this is going on, find your way to the lecture room and copy on the blackboard a few weird phrases and mathematical ratios in an illegible hand. Make it all appear as complicated as possible.

It is wise to have along a phonograph with a few records of Palestrina and someone of the extreme modern school. These may be played at embarrassing moments.

Making the Chalk Talk

AS soon as the people enter—which they will do in a leisurely way—gaze upon them with the dreamy, far-away look popularly attributed to geniuses. Register profundity, and begin your talk in a rather slow and quiet, but positive manner.

The first step after your formal beginning—a beginning must always be formal—is to call attention to your illustrations on the board, referring to numerous rules for good and bad harmonic progressions. (Be careful not to commit yourself as to which are good and which bad. Nowadays this is a Ticklish Subject. It was simpler in Beethoven's Day.) Speak rapidly, in order to inspire confidence.

The success of your discourse will depend largely upon your ability to put as large a number of your auditors as possible to sleep. V. V. L.

Team Work

WHEN a well-known pianistic pair recently played in an Indiana city, a local scribe wrote feelingly as follows:

"A husband and wife walked out on the stage. There were two pianos on the stage. For the time being these two forgot their wedded life. They were the artists of perfect touch and musical understanding. [The rest of the time?] The second that the last note had died away from the two pianos, they became their natural selves. They were just Mr.

and Mrs. ———, life comrades. I noticed during several of the remarkable ovations that he squeezed the hand of his wife. She smiled and again they returned to the two pianos to charm again the audience. . . .

"It is wonderful to see two great artists surrender to the desire of the audience. The audience wanted piano music. The artists were there. So was the audience. The result was that everybody got together. . . .

"Mr. ——— is a master of technical playing. He is not a machine. You seem to feel the heartbeat of the very man when he is playing the most delicate notes. He turns the piano at times into a lark. [Mesmeric, on our word!] Once or twice I thought that he kissed the piano, so sweet and beautiful were the tones. . . .

We feel that we cannot go further into this narrative. It is too poignant.

An Aid for the Heavy

A CORRESPONDENT from among Gotham's cliffs writes to inform us of a marvelous invention for reducing. We had heard of Brunnhildes who rolled on the floor to keep *svelte*, but the method of the rolling-pin, attributed to the opera heavyweights, seems to be more in vogue. We read:

"In operatic circles a decidedly un-operatic tune has become popular, 'Roll, Jordan, Roll.' This song does not resemble in tune nor in verse the well-known carol of the antebellum era. It refers to a rolling-pin. Not the ordinary weapon of the good old days, but an orchid-tinted, hand-carved roller with scientific hills and hollows that has solved the dreadful problem of 'being fat in spots.'"

"No weakening diets, no strenuous exercise is required by this new method of reduction. Nowadays tenors and sopranos, contraltos and basses are unanimously joining in the chorus of 'Roll, Jordan, Roll.'"

Somewhat in the same vein, we think, might be a plaintive chorus of reducing divas: "Nobody Knows How Doubled I've Been!"

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Gluck at Metropolitan

Question Box Editor:

Have any operas of Gluck been given at the Metropolitan in recent years, if so, which ones, and by what singers?

L. W. J.

Brooklyn, April 12, 1924.

"Armide" in 1910, with Fremstad, Caruso, Amato and Homer; "Orfeo" in 1910, with Homer, Rappold and Gluck, and "Iphigenia auf Tauris" with Kurt, Rappold, Sembach and Weil.

? ? ?

Metternich and "Tannhäuser"

Question Box Editor:

I have been told that the demonstration against Wagner's "Tannhäuser" in Paris at the time of its first production there was really a personal one against the Princess Metternich. Is this true?

M. R.

Providence, R. I., April 12, 1924.

Probably not. Pauline Metternich, through her influence with Napoleon III, was responsible for the production of the opera, but the animosity was principally on account of Wagner's musical innovations.

How to Pronounce Them

Question Box Editor:

Will you kindly indicate as nearly as possible the pronunciation of the following names: 1. Feodor Chaliapin; 2. Rethberg; 3. Fleta; 4. Lauri-Volpi; 5. Beniamino Gigli; 6. Yolanda Méro; 7. Dohnanyi. G. S. B.

New York City, April 13, 1924.

1. Fay-aw-dr Shawl-yah-teen; 2. Rate-bairg; 3. Flaytuh; 4. Low-ree-Voll-pee (first syllable rhyming with "cow"); 5. Ben-yah-mee-noh Djeel-ye; 6. Yoh-lann-dah May-rer (last syllable rhyming with "purr"); 7. Doh-narn-ye.

? ? ?

About the Contralto Voice

Question Box Editor:

1. Is a contralto voice remarkable that can go from E below the treble staff to G above? 2. Would she have to sing higher than that to go into opera? M.

Mobile, Ala., April 10, 1924.

1. You do not state whether the voice is a trained one or not, and this makes a considerable difference. The notes below G are somewhat unusual, but also of no particular value. The volume and color of a contralto voice are more important than such unusual depth of range. 2. Yes. An operatic contralto needs a high B Flat at least and should

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have a high C. In recital she could get along with an A Flat.

? ? ?

Various Musical Forms

Question Box Editor:

1. What is the exact meaning of "lied-der"? 2. What is the difference between a tone-poem, a symphonic poem and a symphony? MRS. H. O. T.

Dubuque, Iowa, April 12, 1924.

1. "Lieder" is used primarily of German songs of important musical value such as the songs of Schumann, Schu-

bert, Strauss, Brahms and Hugo Wolf. It can also be applied to songs of the same type by composers of other nationalities. While the exact meaning of the word is not easy to translate definitely, "art song" would be a fairly accurate rendition into English. 2. There is little or no difference between a tone-poem and a symphonic poem, except that the latter might be said to be more pretentious in substance and to be more programmatic in its description. The symphony follows rigidly the sonata form in its scheme.

Contemporary American Musicians

No. 323
Lucy Gates

LUCY GATES, coloratura soprano, was born in St. George, Utah. Her family moved to Salt Lake City when



© Underwood & Underwood
Lucy Gates

she was a small child, and when she was five years old she was taken to Hawaii by her father and lived there for the next four years. In Hawaii Miss Gates had her first music lessons on the ukelele and Hawaiian guitar. At the age of nine she returned to Salt Lake City and began going to school, studying painting two years later, but giving it up in favor of the violin when twelve years old. After a year's study with Willard Weigh, a pupil of Ysaye, she appeared in public as a member of a local string quartet. At thirteen she began the study of piano with John J. McLellan and a year later took the State prize for piano playing. At sixteen Miss Gates went to Berlin and entered the Royal Conservatory as a student of piano under Heinrich Barth. She took singing as a side issue with Doctor Schultz, and after one year decided to give up the piano in favor of singing. After three more

years' study with Blanche Corelli, she was engaged for the Berlin Royal Opera, making her debut there in 1909 as Aennchen in "Der Freischütz" under Karl Muck. She remained at the Berlin Opera for two years singing Urbain, Filina and similar rôles. In 1911 she went to Cassel, making her first appearance there as Woglinde in "Rheingold" and singing forty-five rôles, among which twenty-five were leading coloratura parts. She appeared as Costanze in a revival in Cassel of Mozart's "Die Entführung" and sang the same rôle as guest artist at the Berlin Opera. She remained in Cassel until the outbreak of the war, when she returned to the United States. Her first New York appearance was with the Rubinstein Club in the spring of 1915, and during the following season she sang in concert throughout the country. In October, 1916, Miss Gates became a member of the original Society of American Singers, appearing as the Demoiselle Uhlich in the first American performance of Mozart's "The Impresario." She remained a member of the organization for three seasons, singing the leading rôles in "The Impresario," "La Serva Padrona" of Pergolesi and "The Night Bell" of Donizetti. Besides singing in recital throughout the United States, Miss Gates has been soloist and has toured with the New York Symphony, twice with the Philadelphia Orchestra, twice with the Cincinnati Symphony and has been soloist with the New York Philharmonic.

New Volumes for the Musicians' Bookshelf

[Continued from page 9]

tions especially as regards their treatment and cure.

Perhaps the most valuable contribution which the book makes to literature on vocal subjects is nailing the ridiculous theories current in most voice studios with regard to the function of the diaphragm in singing. Few singing teachers, as Dr. Voorhees points out, understand anatomy, which can be learned only through several years' work in the dissecting laboratory, and it is open to question if many have attempted to learn what they can from reliable sources. After reading Dr. Voorhees' final chapter no one need have any doubts as to what the diaphragm does or how it does it. The work is one which every earnest student of singing, and every teacher as well, will find eminently worth adding to his musical library.

J. A. H.

A Gallery of British Composers

WE hear so much about contemporary British composers nowadays that the complete concert-goer must be inhuman who does not wish to see what they look like. Pictures have been published from time to time, but in "Modern British Composers" (London: F. & B. Goodwin, Ltd.) Herbert Lambert, the celebrated photographer of Bath, England, presents an admirable portfolio which includes seventeen of the most representative figures of the day in British music. Naturally enough, Sir Edward Elgar leads all the rest and Dame Ethel Smyth comes next. These are not mere studio photographs. They are character pictures executed with a skill and artistry unsurpassed by any photographer today, and the reproductions testify to the high craftsmanship of engraver and printer. Perhaps one is attracted by a kind of hypnosis to the picture of Arnold Bax, but it is almost impossible to single out any specimen of Mr. Lambert's work for praise above the others.

In a brief introductory note Eugene Goossens refers to the work of the different composers, and notes, as one is bound to note, the absence of Frederick Delius from the collection, an omission apparently due to the lack of a Lambert study of Delius. Mr. Goossens sees in Elgar and Parry the first Englishmen of the renaissance to strike a personal note. "Even in the earliest examples of his work," says Mr. Goossens, "we recognize the individual manner which belongs only to Elgar, and throughout it we can trace a development which does more than anything to prove that he has kept in touch with the life of the world of music and musicians, and adapted many of its innovations to his own particular style with the result that he, who may be called the father of this renaissance, is in no danger of being dubbed old-fashioned."

P. C. R.

New Dictionary of Old Music

ONE of the most informing as well as one of the most interesting reference books on musical subjects that have come out in a long time is Jeffrey Pulver's "A Dictionary of Old English Music and Musical Instruments" (London: Kegan Paul, Trench, Trubner & Co.; New York: E. P. Dutton). Mr. Pulver's volume, attractively got up and nicely printed, contains a mine of interesting information for those interested in its subject, and even those who do not particularly yearn for information about antique music, instruments

and musicians if they once open the book will find that a dictionary of this sort can be as readable as a biography or a novel. The author writes from an obviously deep knowledge of his subject and a very broad research into libraries and collections. It is an incomparably fine book of its kind and may be heartily recommended to all musicians and music-lovers.

J. A. H.

High School Credits

THE National Bureau for the Advancement of Music, New York, has recently published a "survey" entitled "The Giving of High School Credits for Private Music Study," which contains a mine of exceedingly valuable information for those who are interested in the subject.

The main body of the work, which is

LONG BEACH CLUBS BUSY

Many Local Artists Appear—Cherniavsky Trio Gives Recital

LONG BEACH, CAL., April 12.—Long Beach clubs have been active lately in organizing musical programs. A concert of numbers by Beethoven, Mozart, Liszt and Bach, was given by the Woman's Music Study Club. The soloists were Olive Haskins and Ruth Lawry, pianists; Mrs. F. C. Penfield, Mrs. W. T. Moore, and Mrs. Joseph Mangan, singers; Madeline Morse, whistler, and a trio composed of Ethel Burlingame Flemming and Louise Shaw, violinists, and Mrs. Amorita Fauver, pianist.

Ellen Beach Yaw, soprano, and Franklin Cannon, pianist, appeared at the Municipal Auditorium on March 20, under the auspices of the Ebell Club. This club presented the Stearns-Taylor Trio, at the California Theater recently, with Mrs. Ralph E. Oliver, soprano, as assisting soloist.

The Masonic Glee Club sang at the First M. E. Church with Leonore Roemer, soprano; Eva Anderson, violinist; Bedford Finney, baritone; Eva Anderson, violinist, and Sara Farrar, pianist, as assisting soloists.

The Cherniavsky Trio appeared at the Municipal Auditorium before a large audience. This concert was one of the events of the Philharmonic Course managed by L. D. Frey.

Marie P. Price, soprano; Zelma McDonough, danseuse, and Elizabeth Alexander, pianist, were recently presented at the Virginia Hotel, with Gene Stratton Porter, novelist, by Kathryn Coffield, director of the Seven Arts Society.

"Shakespeare as an Inspiration to the Great Musicians" was the subject of an address given before the Delphian Club by Mrs. John Spencer. Musical illustrations were given by Pauline Farquhar, Bernice Powell-Wight, Herminie T. Gaisford, Mrs. Wallace Matthie and Mrs. John Young. ALICE MAYNARD GRIGGS.

Paderewski in Portland, Ore., Recital

PORTLAND, ORE., April 12.—Ignace Paderewski played at the Auditorium, recently, before the largest audience that ever assembled in Portland to hear a pianist. He aroused his auditors to the highest degree of enthusiasm with works of Bach, Liszt, Beethoven, Haydn, Chopin and Liszt. Included in the numerous encores were "Reflets dans l'Eau," by Debussy, "La Campanella" by Liszt and Paderewski's "Minuet." Steers and Coman managed the concert. JOCELYN FOULKES.

about 100 pages in length, is, as the title-page states, a survey of musical conditions in each State in the Union with especial regard to the giving of credits. This represents an appalling amount of research and tabulation, but the compactness and readableness of the result amply justify the labor spent upon it. An appendix contains the requirements in various forms of musical study in different cities. It must be said that in some of these the expected has happened in the difficulty of making any representative group of pieces for each grade. In the vocal section, for instance, the list of songs in two of the cities is not one which would cultivate the musical taste of any pupil, and the grade of difficulty in the vocalises is far in advance of what would be required in the "pieces." That, however, is not the fault of the bureau, to which too much credit cannot be given both for compiling the work and for the excellent way in which it has been done.

J. A. H.

OKLAHOMA CHOIR IN DEBUT

Bartlesville Organizes Two Chorus for May Festival

BARTLESVILLE, OKLA., April 12.—The Bartlesville Philharmonic Club, a male chorus of sixty voices under the leadership of O. B. Booker of Parsons, Kan., made its first public appearance on March 18. This club was organized and is sponsored by the Bartlesville Chamber of Commerce, not as an advertising asset, but in the interest of good music.

This city has never, until this time, displayed any interest in things musical. Several attempts were made in past years to organize a community chorus, but failure always attended these efforts. The success of the present venture appears certain with Mr. Booker as conductor and Mrs. E. L. George as accompanist.

A choir of women's voices, the Eurydice Club, has now been organized, also sponsored by the Chamber of Commerce, and will combine with the Philharmonic Club in staging a May Festival.

At this first concert the Philharmonic chorus was warmly greeted by an audience which filled the Auditorium. William A. Letson, baritone, and John Thompson, pianist, were the soloists, and shared fully in the honors of the evening. The choral program included Mendelssohn's "On the Waters," Bishop's "Day-break," Sullivan's "The Long Day Closes," Dvorak's "Goin' Home," and Dix's "Trumpeter."

Ina Bourskaya, mezzo-soprano, has been engaged for the entire next season by the Metropolitan Opera Company. Miss Bourskaya will sing at Ravinia this summer.

WELCOME CHICAGO OPERA TO SEATTLE

Four Performances Arouse Enthusiasm—Visiting Recitalists Heard

By David Scheetz Craig

SEATTLE, April 12.—"Boris Godounoff," "Mefistofele," "Salome" and "La Juive" were performed by the Chicago Civic Opera Company in its recent visit to Seattle. These operas were admirably staged and the leading rôles were artistically sung by Feodor Chaliapin. Mary Garden, Rosa Raisa, Edith Mason, Charles Marshall, Angelo Minghetti and other principals, with Giorgio Polacco and Ettore Panizza as conductors. Enthusiastic audiences were attracted to the Arena during the season.

Ignace Jan Paderewski played on March 26, under the auspices of the Ladies' Musical Club, to an audience which almost filled the Arena to its capacity. The pianist received an ovation.

Maria Ivogün, soprano, made her first appearance in Seattle recently under the local direction of Wallace MacMurray, when her artistic singing aroused enthusiasm. She was assisted at the piano by Seidler Winkler.

Olga Samaroff, pianist, made a decided impression at her recital on March 28, under the auspices of the Men's Club, Plymouth Church.

Germaine Schnitzer, pianist, played before a large audience lately at the Plymouth Congregational Church, under the auspices of the Seattle Federation of Women's Clubs. Mme. Schnitzer was assisted by Mrs. David Morgan Roderick, soprano, with Robert Turner, pianist, and Ted Turner, violinist, as accompanists.

Harold Bauer, pianist, and Pablo Casals, 'cellist, gave a recital on March 31 at the Metropolitan Theater under the auspices of the Ladies' Musical Club.

Visiting and Local Artists in San Diego Calendar

SAN DIEGO, CAL., April 12.—Harold Bauer, pianist, and Pablo Casals, 'cellist, appeared in joint concert at the Spreckels Theater recently before a capacity audience. This concert was one of the Amphion series. The last resident artists' concert of this course was given by three San Diego musicians, Leona Wolmer, contralto; Lois Sickels, pianist, and Madeline Childs, violinist. Miss Sickels is the new piano instructor at the Bishop School for Girls. W. F. REYER.

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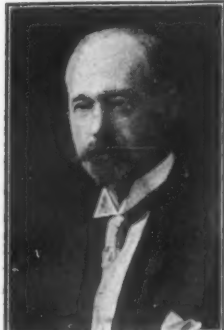
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Voice Building the Important Factor of Vocal Art, Declares L. A. Torrens

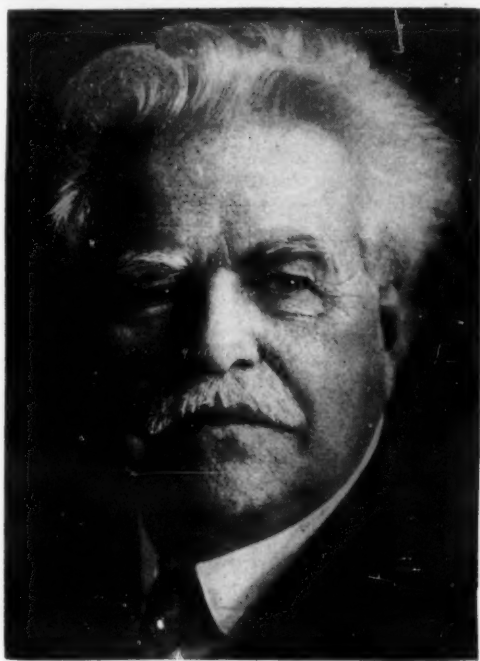
L. A. TORRENS, the veteran teacher of singing, who has brought out so many prominent artists in his long career, is of the opinion that what is wrong with vocal art at the present time is the lack of real voice building.

"It is nonsense to suppose," says Mr. Torrens, "that the voices of the present day are not as good as those of former days. If there were an obvious deterioration in our physique or in general health, that might be possible, but the physique of the American is said to be steadily improving and so, I believe, the natural vocal gifts of the singers of today are as good as those of former days.

"It is one thing, however, to have a fine voice and quite another to be a fine singer. Having an expensive piano of a standard make does not mean that one is a Paderewski, you know, though this is a fact not generally recognized. However, there are many fine singers who achieve wonders with more or less slender vocal equipment, and, conversely, many with magnificent voices who are indifferent artists.

"The future of good singing, to my mind, depends upon beginning young. There is no more reason why people should wait until they are sixteen or eighteen years old to study singing than walking or talking or dancing. I don't mean, of course, that they should begin to study *Wotan* and *Leonore* while they are still in short trousers or with pig-tails, but they can be taught the theoretical side of music and given simple studies to be sung softly that will build up their voices, and all this can be done in a light manner so as to be interesting and amusing.

"As a proof of this, I had one pupil who began with me when she was nine years old and studied continuously until she was twenty-one. I never saw more



L. A. Torrens, New York Teacher of Singing

perfect breath control in any singer, and yet I taught her in such a manner that she did not know that she was learning anything about breathing. When she was still far from grown up I placed her one day between two men and gave them each a card to blow with one breath. The girl and one man began together and when he was through the second man started. When the second man was through the girl was still blowing!

Common Sense the Best Method

"Breath control and soft singing are the foundation of everything in vocal art. Soft singing oils the voice, and furthermore, if you can sing softly you can sing loudly as well, but the converse of this is not true. As a matter of fact, anyone can sing loud, but it is only the trained voice that can sing softly. I lived near Melba in a hotel for four years and not once did I hear her sing full voice. That was just common sense

on her part, and common sense is the best singing method in the world, for with it as a background, there is no reason why a person should not begin to sing at a very early age and keep on until he is very old.

"Who are the singers who have kept their voices until an advanced age? Go over the list and you will find that they are the ones whose method was easy and whose tone production pure. To name a few, Lilli Lehmann, Battistini, Patti. Calvé is still singing forty-two years after her debut, and Clément, thirty-five. There are many others as well.

Perfect Health Necessary

"Of course, as a foundation, one must have perfect health. If you haven't this it is not worth while trying to be a singer, because anything that affects one's good health affects one's voice as well. That is why a slight and temporary indisposition causes a temporary impairment of the voice. No one is always at his best and no one always sings absolutely on the pitch any more than all violinists always play absolutely on the key. Everything affects the voice, just as a current of cold air, or a damp concert hall may affect a violin. Listeners do not always keep in sight the fact that the singer is not only a player upon his instrument but is the instrument as well, and that in learning to sing one has not only to learn the technic of the instrument but has to build it into the bargain. Is there a pianist in the world who could build a piano, and for that matter, how many pianists even understand the mechanism of a piano? It would be interesting to know.

"On the other hand, the training of pianists is in general better than that of singers, because it is begun earlier and continued more consistently. Why, oh why, cannot voice pupils be started when they are young and given simple things corresponding to the elementary piano studies that child pianists begin with? If this were done we should have a race of artistic singers like the race of artistic pianists and violinists.

"But at present, what a difference! Take for instance, any individual from an orchestra and ask him to play a solo. He may not be a Kreisler or a Reiter, but he will probably get through with credit. But can the individual singer

in a chorus do this? I doubt it most extremely!

"I hope the day will come, however, when voice building will be the most important thing in the school life of every boy and girl, but before this millennium arrives every person who has charge of children's voices should be thoroughly examined as to his fitness for the position, for it is one of very great responsibility!"

JOHN ALAN HAUGHTON.

Inga Orner Sings for Swedish Societies in New Britain, Conn.

NEW BRITAIN, CONN., April 12.—Inga Orner, soprano, formerly a member of the Metropolitan Opera, New York, and Covent Garden, London, gave a song recital under the auspices of the United Swedish Churches and Societies, at the Capitol Theater on Sunday afternoon, April 6. In spite of inclement weather the theater was filled to capacity. Mme. Orner opened her program with an aria from Gounod's "Faust," and followed this with groups of songs in Swedish and English and a duet with Gosta Nystrom, tenor, who was also heard in several numbers as assisting artist. Mme. Orner made a genuine impression through the beauty of her voice and the charm of her interpretations. Her voice is of fine quality and she uses it with intelligence. The audience was very demonstrative.

Bangor Applauds Fela Rybier

BANGOR, ME., April 12.—Fela Rybier, Polish pianist, aroused great enthusiasm in a recital at Memorial Hall on April 1, showing temperament and imagination and well-equipped technic in a program which included Bach's Chromatic Fantasia and Fugue, Schumann's "Scenes from Childhood," MacDowell's "Witch's Dance" and two groups of Chopin numbers. Among the Chopin works were the "Revolutionary" Study, the Fantasia in F Minor and the Ballade, Op. 47. Miss Rybier had to give a number of encores.

JUNE L. BRIGHT.

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LASHANSKA'S BRILLIANT RETURN

With the Philadelphia Orchestra March 14, 1924

The Public Ledger, March 15, 1924:

Hulda Lashanska brought to the program the needed reinforcement of its flagging animation. Younger and prettier than ever, naive as a shepherdess, with the first words of Mozart's "Ah! Lo So" from the "Magic Flute," she swung far out in space and soared on wide wings of aspiration, singing with a fresh and lovely spontaneity and sprightly buoyancy to which her audience willingly and utterly surrendered. For she did not let herself be overawed by the august name of Mozart into presenting him austere, as though one must find nothing blithe and ethereal in "classic" music. She remembered and projected, even in this serious air, the sunny side of a composer who could be just as gay as "Papa" Haydn in his most joyous mood.

"Depuis le Jour," from Charpentier's "Louise," was the second offering of the delightful songstress, uttered easily and simply, not pretentiously but with full justice to sentiment. Then Madame Lashanska shook hands with Dr. Stokowski and walked off as simply as she had sung amid a volume of applause such as is seldom heard from the sedateness of a Friday afternoon audience.—(F. L. W.)



The Evening Ledger, March 15, 1924:

The soloist was Mme. Hulda Lashanska, the soprano, who sang Mozart's "Ah! Lo So," from the "Magic Flute," a wonderfully beautiful aria, and the more popular "Depuis le Jour," from "Louise." The second aria especially was superbly performed with beautiful voice and splendid interpretation. Mme. Lashanska was in splendid voice throughout both numbers and presented her usual charming stage appearance. Both numbers were very cordially received by the audience.

HULDA LASHANSKA, LOOKING HER PRETTIEST AND IRRESISTIBLY GIRLISH, SANG MOZART AS MOZART WANTED TO BE SUNG. She invited the contemplation of the audience for a serious air, but she declined—for herself and for themselves—to be oppressed by it. The aria in question was the song of Pamina's lament for Tamino from Act II of "The Magic Flute." She sang it, not with the self-conscious and pretentious theatricity of a prima donna striking an attitude and aiming to electrify, but with such naivete as we may imagine Wordsworth encountered when he listened enraptured to the song of the Solitary Reaper. She followed this air with the mellow cantilena of Charpentier's "Depuis le Jour," the orchestra following her most intently, and then she tripped off the stage as naturally as she sang, leaving the audience in a decorous uproar not appeased until she had returned to it several times.—*Christian Science Monitor*, March 15, 1924, Boston, Mass.

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DELIUS COMING ON VISIT THIS MONTH

Will Hear First Performances of New Works Under Percy Grainger

Frederick Delius, distinguished English composer, will visit this country at the end of this month to be present at the first American hearing of two of his works, which will be given by the Bridgeport Oratorio Society under the baton of Percy Grainger, in Bridgeport and in New York, on April 28 and 30 respectively. The compositions are "North Country Sketches," for orchestra, and "The Song of the High Hills," for chorus and orchestra.

The Oratorio Society, which numbers 250 singers, will have the assistance of ninety-four members of the New York Philharmonic. Grainger's "Marching Song of Democracy," which was first produced at the Worcester Festival in 1917, will have its first New York hearing on this occasion. Two Psalms by Grieg and Two Songs of the Church by Rachmaninoff, both a cappella, will be directed by Frank Kasschau, conductor of the society.

Mr. Grainger has long had a great admiration for the works of Delius, and, several seasons ago, planned such a program as will now be given, with Dr. Arthur Mees.

Mr. Delius was born in Bradford, Yorkshire, England, of German parents in 1863. When he was twenty-one he came to Florida, where his imagination was so stirred by the untrammelled beauties of the country and the untutored singing of the Negroes that he determined to go to Leipzig to continue his study of music. He is coming from Italy expressively to be present at the performances of his works, which have heretofore been little heard in this country.

Paderewski Concluding Season

Ignace Paderewski will spend the Easter holidays in Chicago, following his recital appearance in Sioux Falls, S. D., on April 15. Other engagements which will bring the pianist's season to a close are Galesburg, April 24; Terre Haute, 26; Cincinnati, 28; Jamestown, N. Y., April 30; Bethlehem, Pa., May 2; Brooklyn, May 4, and Hartford, May 11.

Boston Violinist Plays in Paris

Tascha Sinayeff, an American violinist from Boston, has been heard recently in Paris with marked success. She aroused great enthusiasm in an audience estimated at 3000 persons in the amphitheater of the Sorbonne and was given four recalls after her first number. She also appeared successfully before the American Women's Club. Miss Sinayeff is a pupil of E. Ondricek of Boston, to whom she gives all the credit for her success as a violinist.

Florence Macbeth on Long Tour

After a few days spent in New York, during which time she made ten phonograph records, Florence Macbeth has begun another extended tour that will carry her to the Gulf of Mexico and through States of the Middle West. Her itinerary calls for stops at Denton, Fort Worth, Belton, San Marcos, San Antonio, Wichita, Columbus, Neb.; North Platte, Janesville, Wis.; Eau Claire, La Crosse, Elgin, Chicago, Lincoln, Omaha, Hays, Cincinnati and Waukesha, where she closes her tour on May 16. Miss Macbeth has already been heard in many of the cities in which she is scheduled to appear.

Joyce Bannerman Returns

Joyce Bannerman, American soprano, who has returned to this country recently from England, where she made a successful debut in February, will appear in concert in America next season under the management of Annie Friedberg. Miss Bannerman is a native of Cleveland, where she received her musical education under the guidance of William Saal. Before going to Europe to study in Italy and England, she was heard frequently in Cleveland and cities of the Middle West.

John Charles Thomas, baritone, and Suzanne Keener, soprano, gave a joint recital at the Bond Hotel in Hartford, Conn., on the morning of March 21.

Brevities and Oddities in the Week's News

THE oldest radio enthusiast has been discovered in Connecticut. She is Mrs. Maria Horton Chappel of Seekonk, and she took off her headpiece the other day long enough to celebrate her 109th birthday. Mrs. Chappell says she is not old and that the radio has given her a new lease of life. She is, she admits, a jazz enthusiast and always "tunes in" when the jazz bands play.

Voice pictures, a device for graphically recording the means of voice production, is the latest Viennese experiment to be taken up in London. Dr. E. W. Scripture, of Vienna, demonstrated the apparatus at King's College last week. It was by this means that he recorded Caruso's voice and told him the secrets of his art. Caruso, the story says, indignantly denied that he sang that way, but Dr. Scripture insisted that the needle couldn't lie.

The "Yankee Doodle House," so called because the song was written there, at Fort Crailo, N. Y., has been given to the State of New York, to be maintained as a museum. Mrs. Alan Hartwell Strong, who owns the property, will transfer it at a four-day tercentenary celebration to be held at Troy in July.

A harp 3700 years old, found by the archæologist, Franz Cumont, near the Euphrates, has been shipped from Syria to the Louvre, in Paris, where it will be placed on exhibition. It is one of the oldest known harps.

In January, 1924, the tax on admissions yielded the Federal Treasury \$7,577,000, as against \$7,048,000 in December, 1923, and \$6,766,000 in January, 1923.

Forty-one petitions and memorials have been sent to Congress favoring the adoption of the "Star-Spangled Banner" as the official national anthem of the United States. During the past week there have been received a petition from the National Society of the Daughters of 1812, of Manchester, Conn.; from the Polish Falcons' Alliance of America, and from Col. Jonathan Latimer Chapter, D. A. R., urging legislative action. All the petitions have been referred to the Committee on Library.

BUFFALO ACCLAIMS CHORAL SYMPHONY

Memory of Mai Davis Smith Honored—Visiting and Local Forces Heard

By Frank W. Balch

BUFFALO, N. Y., April 12.—An All-Bufferalo chorus of 200 voices, under the leadership of John Lund; the Detroit Symphony, conducted by Ossip Gabrilowitsch and the Metropolitan Quartet of Detroit, joined in the performance of Beethoven's Ninth Symphony, before a tremendous audience in Elmwood Music Hall on March 25, and aroused pronounced enthusiasm. The quartet was composed of Ruth Rodgers, soprano; Mabel Beddoe, contralto; Charles Stratton, tenor, and Walter Greene, baritone.

This was the last of the course of orchestra concerts organized by the late Mai Davis Smith, and the concert took the form of a tribute to her memory. For this reason, Tchaikovsky's Andante Cantabile preceded the Ninth Symphony. Mr. Gabrilowitsch, in a brief memorial address, explained that while the Ninth Symphony was inspired by Schiller's "Ode to Joy," it had been decided not to postpone the presentation, though closely following the death of Mrs. Smith, because for years she had aimed to end one of her concert courses with this work, and for this occasion had organized the chorus.

The performance of the Symphony was excellent. The choir showed the good effect of Mr. Lund's able direction, in volume, clarity of tone and phrasing; the orchestra was in its usual good form, and the soloists were exceptionally effective.

The Buffalo Symphony, conducted by Arnold Cornelissen, gave another of its popular Sunday afternoon concerts in Elmwood Music Hall on March 30. There was again a big audience, for music-lovers have accepted the two-year-old organization as a permanent musical institution of the city. Dvorak's "New World" Symphony, Tchaikovsky's "Nutcracker" Suite, and César Franck's Symphonic Variations were performed, with Wendell Kenney as the piano soloist in the last-named work. Mr. Kenney, who revealed fine technique and beauty of tone, was recalled several times. The orchestra played with smoothness and finish.

Philip Gordon, pianist, was warmly applauded by an overflow audience in the Playhouse on March 28, when Mendelssohn's Rondo Capriccioso, Weber's Perpetual Motion, and other numbers illustrated the technique of the artist, and the fidelity of recording by the particular instrument he demonstrated.

Guy Maier and Lee Pattison, pianists, and Dusolina Giannini, soprano, appeared in recital in Elmwood Music Hall on April 1. Miss Giannini, who thus sang in Buffalo for the first time, was acclaimed for her fine voice and style in Handel's "Sommi Dei," Mozart's "Non so piu," Schumann's "Widmung"; De-

libes' "Fille de Cadix," and a group of folk-songs. Mr. Maier and Mr. Pattison played with great charm, and all the artists had to give many encores.

Many Students Enroll for Summer Course at Fontainebleau School

Enrollment for the summer course at the Fontainebleau School of Music for Americans is progressing rapidly, according to an announcement last week of Francis Rogers, chairman of the American Committee. It is expected that the full quota of 120 students will be filled by May 1. The number of organists has already been assigned and, due to the interest aroused over the appointment of Professor Remy to the violin faculty, it is expected that the number of violinists will be twice as large as last year. The presence in this country of Grandjany, harpist, has also stimulated interest in that instrument so far as the school is concerned.

Weston Gales to Conduct Abroad

Weston Gales, who was one of the conductors of the Wagnerian Opera Company on its recent visit, and also assisted Josef Stransky in conducting the State Symphony, sailed for Europe on April 12. Mr. Gales will conduct opera performances in Germany and Austria during the summer and will assist Mr. Stransky at the Mozart Festivals at Baden Baden in July. He will return to New York about the middle of October.

John Powell, pianist, will be one of the soloists at the annual concert given under the auspices of the New York Seventh Regiment at the Armory on April 26. Subsequent engagements will be in Sharon, Pa.; in Greensboro, N. C., and in Farmville, Va.

ROCHESTER SUMMER SCHOOL ANNOUNCED

Third Annual Eastman Session Will Draw Many Students to Musical Colony

ROCHESTER, April 12.—The third summer session of the Eastman School of Music is announced, and, if the increase in numbers keeps pace with the progress recorded since the beginning of these sessions, an important musical colony will test the virtues of Rochester as a summer resort this year.

The school makes its summer sessions coordinate closely with those of the rest of the year. It offers a summer term of five weeks, rather than a series of special teaching events under visiting instructors. The regular curriculum of the school is given in the summer session; the regular faculty members do the teaching, and the full advantages of the school are open to summer session students. Special courses for public school teachers and for piano teachers and advanced students are offered exclusively at the summer session, but are taught by the regular faculty.

George Barlow Penny conducts courses in harmony, in appreciation of music and in normal methods which are designed to meet the needs of public school teachers of music. Jay Wharton Fay, supervisor of instrumental music in Rochester's public schools, offers courses for public school teachers of instrumental music. The instruction in instrumental music in the Rochester schools is regarded highly by educational authorities. The city has more than 1000 pupils in classes for orchestral instruments, and has a number of capable public school orchestras, one of which has been playing for the conductors' class which Albert Coates has taught for the past three months. The summer courses for teachers of public school instrumental music are an Eastman School enterprise that attracts wide attention.

Raymond Wilson, acting-director of the Eastman School, conducts a course in methods for piano teachers, and Max Landow conducts a class in piano repertory for teachers and advanced students of piano. Included in this summer session's faculty are Adelin Fernin, Oscar Gareissen, Harold Gleason, Vladimir Resnikoff, Gerald Kunz, Lucile Johnson Bigelow, Sandor Vas, and Selim Palmgren, who will give both private and class instruction in composition.

Arthur M. See, secretary of the Eastman School, is director of its summer sessions.

J. McClure Bellows to Represent New York Managers on the Road

The managerial firms of Haensel & Jones, Loudon Charlton and Daniel Mayer have terminated their contract with Hugh R. Newsom, who has been acting as their representative on the road. J. McClure Bellows will represent the three concerns in the territory formerly covered by Mr. Newsom.



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Money the Key to Opera in Europe, Says Davis

American Tenor, Back from Italy, Says Students Are Much Better Off in This Country—Singers from United States Expected to Pay for Opportunities

EUROPE may once have been the land of song, says Ernest Davis, who has just returned to America from eight months of study and singing in Italy, but he believes that her glory has now been eclipsed by the achievements in music on this side of the Atlantic. Mr. Davis would not deny any student the cultural advantages which Europe still offers, but he would not advise him to go to Italy to learn the art of singing. He sees the exodus of students to Europe as the result of an ill-founded belief that all one has to do there is to sing, and he is immediately engaged to sing leading rôles in one of the principal opera houses. Not only may better training be had in America, he says, but there is also more opportunity to gain valuable experience here than abroad.

"European musical conditions take on quite a different hue when one actually gets on the ground," declares Mr. Davis. "We think of Italy as the land of song, but I should not advise any student to go there to learn to sing. Of course, there is more opera given in Italy than in this country, but I was not able to discover that that fact means much, so far as the American singer is concerned."

"It may sound well to friends back home that so-and-so made a fine success as *Gilda* or *Canio* in such-and-such a city, and that the Italian critics wrote volumes about his genius, but, unless father has been let in on the secret, he may well wonder what his hopeful offspring is doing with his shekels! It is no secret over there that almost every American singer must buy his opportunity to sing in opera. This is all right if it brings him the desired experience.

The tragedy is, that it gets him nowhere.

The Wealthy American

"In several of the opera houses in which I sang, I was not expected to pay because I had already sung leading rôles, but in other cities, several prospective engagements fell through because I refused to pay the one or two thousand lire necessary to finance the performance. Oh, no! The manager or director does not always come right out and tell you that you are to pay for the privilege of singing. He enters into negotiations with you for a stated number of performances, stipulates the fee and makes all other arrangements. Unless you are experienced, you think you have an engagement! But at the last minute, he comes to you in a state of great excitement. Something has gone wrong and he lacks money enough to rent the scores, and would you be so good as to lend him the sum, generally one or two thousand lire, until he is able to repay it? The American, who is always supposed to have unbounded riches, is anxious to sing and does not wish to appear small, so he goes down into his pocket for the stated sum. I never heard of it being repaid."

There are advantages in Italy for the student, however, which Mr. Davis believes might please the one who holds the purse strings. The student who comes to New York might find it difficult to convince father that he is only renting a piano at from eight to fifteen dollars a month, exclusive of cartage, but in Milan, he will have no such problem. Mr. Davis rented a piano for the equivalent of three dollars a month, including cartage both ways over a distance of some five miles. But the surprise came, Mr. Davis said, when it was delivered on a pushcart and carried up



Ernest Davis, Tenor

two flights of stairs on the backs of the movers!

Seeing Mussolini

Mr. Davis enjoyed his sojourn in Italy and has much to say of the fine quali-

ties of the people. He says he is especially happy that he can truthfully answer in the affirmative the first question he is usually asked, "Did you see Mussolini?"

"It was at the international automobile races soon after we reached Italy last summer. Another American singer and I tried to get tickets, but all had been sold more than a week before the event. I asked an Italian friend if he could not get some seats, but failing, he laid plans for all of us to get in. He told us to be ready at a certain hour, and dressed up in our best New York style, we set out for the races. I was supposed not to understand Italian, but when we reached the gate I heard our friend explaining to the gateman that we were from a New York newspaper and had arrived too late to get seats. Whereupon, the gateman doffed his hat, bowed low and had us ushered to the very front row, next to the box in which Mussolini was seated! So that is how I saw the man upon whom many of the Italians look as a saviour."

En route from Italy, Mr. and Mrs. Davis spent several weeks in England, where he enjoyed the friendship of Ben Davies, distinguished Welsh tenor. Mr. Davis was much impressed by the healthy musical condition in the British Isles and looks forward with pleasure to his return to London next summer to sing with the Queen's Hall Orchestra under Sir Henry Wood, and to appear in a series of concerts which are being arranged. Meanwhile, the tenor will be heard frequently in concert and will sing at several prominent festivals, notably, those at Hays and Manhattan, Kan. His American appearances are under the direction of Daniel Mayer.

HAL CRAIN.

"MESSIAH" LEADS IN DETROIT WEEK

Symphony and Choir Unite Forces in Handel's Orchestra

By Mabel McDonough Furney

DETROIT, April 12.—The Detroit Symphony and choir gave a well-balanced and highly successful performance of Handel's oratorio, "The Messiah," on March 27, under the baton of Ossip Gabrilowitsch. The Symphony played admirably, as usual, and the choir again demonstrated what can be accomplished by a leader so tireless and painstaking as Victor Kolar. The ensemble was excellent and the tone of bright quality. Sue Harvard, soprano; Nevada van der Veer, contralto; Richard Crooks, tenor, and Frank Cuthbert, bass, were the soloists. Charles Frederic Morse presided at the organ. The performance excited the enthusiasm of a capacity audience at Orchestra Hall.

Cecilia Hansen, violinist, made her first appearance in Detroit on March 28, under the Alma Glock management, and impressed her audience by her breadth of vision and understanding. Her program included Paganini's Concerto in D, the Vitali Chaconne, a Chopin group and a "Carmen" Fantasia. Boris Zakharoff was accompanist.

Mr. Kolar led the Detroit Symphony in a graceful program of Bohemian music on Sunday afternoon, March 30, in Orchestra Hall. By request, a symphony was placed upon this program, and Dvorak's "From the New World" was chosen. It was admirably played. An excerpt from Smetana's "From Bohemia's Woods and Meadows," and two Slavic dances by Dvorak, and a suite by Novak were also given.

The Symphony played for an audience of school children of Wayne County on the following afternoon in Orchestral Hall. Mr. Kolar's program was made up of the Overture to "Mignon," the finale of Beethoven's First Symphony, the minuet from the Mozart Symphony in G Minor, the "Dance of the Hours," and Chopin's "Heroic Polonaise."

The Tuesday Musicales presented a notable Russian program in Memorial Hall on the morning of April 1. A Rachmaninoff Sonata for piano and cello was ably performed by Mrs. Charles H. Brodt and Julius Sturm, and a Suite for two pianos by the same composer was effectively interpreted by Elizabeth Ruhlman and Jeannette Van der Velpen Reaume. Other numbers were given by Viola Bridges Hobbs and Arthur White, singers, and Jane Holskin, pianist. Of

Mr. White's songs, given in Russian, "Dorozhshka" was of particular interest, because it was arranged and harmonized by Boris Ganapol, of Detroit. Edith Moore and Estelle M. Goodspeed acted as accompanists, and Mabel McDonough Furney prefaced the program with a brief paper. Mrs. Vernon C. Fry was chairman of the day.

Cecilia Hansen and Husband to Become United States Citizens

Prior to sailing for Europe recently, Cecilia Hansen, violinist, and her husband, Boris Zakharoff, announced that they had decided to become American citizens and had taken out their first papers. It has not been decided in what city they will make their home, but it is known that the violinist and her accompanist-husband are partial to Syracuse, N. Y.

Marjorie Squires Sings for Fredonia Club

FREDONIA, N. Y., April 12.—Marjorie Squires, contralto, was recently heard here in recital under the auspices of the local Music Club. An outstanding feature of Miss Squires' program was her splendid interpretation of "Adieu Forets" from Tchaikovsky's "Jeanne d'Arc." Her rich and powerful voice satisfied and delighted her audience. Numerous encores were given.

Julia Culp to Return Next Year

Julia Culp, Dutch lieder singer, who returned to this country for a limited number of concerts this spring, will be heard again in America next season under the management of Antonia Sawyer. Mme. Culp will arrive in February and appear in cities of the East until April. She will sing with the New York State Symphony on Feb. 25 and will give recitals in New York, Chicago, Washington, Boston and other important centers.

Wichita Hails New Orchestra

WICHITA, KAN., April 12.—The Wichita Civic Symphony made its first appearance on April 4 at the High School auditorium under the baton of E. O. Cavanaugh, who has given much time and effort to the work of training these young musicians. A large audience warmly applauded the players.

T. L. KREBS.

Maria Carreras, pianist, and Ethyl Hayden, soprano, were heard in a joint recital in Summit, N. J., recently. Both artists were well-received and responded to many encores.

Fred Patton, baritone, will be soloist with the Reading Choral Society in Reading, Pa., on May 27, singing in a performance of Brahms' Requiem and Dvorak's "Te Deum."

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Suit by Louis Bailly Reveals Discord in Relations of Flonzaley Quartet

THE Flonzaley Quartet, founded by the late Edward J. de Coppet in 1903, has for the first time in its history become involved in litigation. Suit has been brought by Louis Bailly, viola player, against three of the original members of the Quartet, Messrs. Betti, Pochon and D'Archambeau, together with André de Coppet, son of the founder, and Loudon Charlton, manager of the Quartet, to restrain the use of the name "Flonzaley" Quartet after June 1, 1924.

Mr. Bailly, who has been a member of the organization since its formation by the late Alfred de Coppet, alleged in his complaint that the other members told him recently that they intended to dissolve. He states that he refused to consent and alleges that they then chose another viola player and made contracts for concerts next season without him. The case was due for a hearing under Justice Giegerich on April 15.

A statement issued on Tuesday by Mr. Charlton reads, in part, as follows:

Bailly claims that his employment as a member of the Quartet constituted a partnership and that upon the termination of his contract . . . he has the right to ask for dissolution of the Quartet and the sale of the name Flonzaley Quartet and that portion of the library which has been accumulated during his incumbency.

Affidavits have been submitted by Pauline and André de Coppet, widow and son respectively of the late Edward J. de Coppet, setting forth that from 1903 until his death in 1916 the late Edward J. de Coppet founded and supported the Quartet and governed strictly its artistic

activities, and that the name "Flonzaley" being the name of his villa in Switzerland, was his personal property and now the property of his son and heir, André de Coppet, who since the death of Edward J. de Coppet has continued as guarantor to govern the activities of the organization. Hence that no partnership exists, but that each member of the Quartet, including Bailly, being guaranteed, and their artistic activities strictly governed by Mr. de Coppet, Bailly's status is simply one of employee, terminated in accordance with his contract.

Additional affidavits submitted by Mme. Marcella Sembrich, Franz Kneisel, Louis Svecenski, Ernest Schelling, Victor Herbert, Fritz Kreisler, Willem Mengelberg, Richard Aldrich, Daniel Gregory Mason, Rubin Goldmark, Edwin T. Rice, Walter W. Price and Loudon Charlton are to the effect that the Flonzaley Quartet and the name "Flonzaley" are distinctly the property of the De Coppet family, and that the artistic excellence of the Quartet and its international position in the musical world could not have been achieved without the support of and the conditions imposed upon it, first by Edward J. de Coppet and subsequently by his son, André de Coppet, and that the name Flonzaley is not saleable or transferable and that no Quartet operating under that name and not including the three original members, Betti, Pochon and D'Archambeau, would be accepted by the public as the Flonzaley Quartet, and that any such attempt would be a subterfuge and deception which the public and the press of the United States and the principal cities of Europe would detect and resent.

LOUISIANA MUSIC TEACHERS IN THIRTEENTH CONVENTION

Interesting Addresses Review Many Present-Day Problems—St. Louis Symphony Concerts

NEW ORLEANS, April 12.—The thirteenth annual convention of the Louisiana Music Teachers' Association was held at the State Normal College at Natchitoches on March 28 and 29. The meetings were all held on the campus and included interesting discussions of problems as they affect teachers in Louisiana.

H. W. Stopher, director of music at the State University, talked on musical conditions as they exist in this State. Walter Goldstein, president of the Association, also gave an interesting address.

Other speakers dealt with the subjects of supervised teaching, piano study, orchestra building, practical theory, vocal work and credits for private music study by the following speakers: Mildred Eakes, Mrs. Olive Ellsworth Proudfoot, M. F. Dunwoody, Mrs. McCook, Mrs. Alice Weddell Wilkinson, Mary M. Conway, Mrs. J. H. Pumphrey, Mrs. N. S. Young and Mrs. Oscar H. Melton.

The musical events included a program by the State Normal College Glee Club, a song recital by Lilian Gerow McCook and piano solos by Audrey Moody, a twelve-year-old artist.

The St. Louis Symphony was heard in

concerts under the baton of Rudolph Ganz in this city on March 31 and April 1. Helen Traubel Carpenter, soprano, was given a cordial reception for her singing of the aria, "Dich theure Halle," from "Tannhäuser"; an aria from Massenet's "Le Cid" and Mr. Ganz's "What Is Love?" The orchestra effectively played the Overture to the Wagner work, Tchaikovsky's "Pathétique" Symphony, Glinka's "Russlan and Ludmilla" Overture and two Grieg numbers.

Amelita Galli-Curci appeared in recital at the Athenæum on March 29 and was warmly applauded in an attractive program. Manuel Berenguer, flautist, and Homer Samuels, pianist, were assisting artists.

Ignaz Friedman, pianist, was heard for the first time here under the auspices of the Philharmonic Society at the Athenæum on March 21 and received an enthusiastic welcome. He played a Chopin group and numbers by Mozart, Bach and other composers.

The Ukrainian Chorus, conducted by Alexander Koshetz, gave two fine concerts here on March 22 and 23 at the Jerusalem Temple, under the local management of J. Eugene Pearce.

The San Carlo Opera Company recently concluded its fortnight season of opera in New Orleans, giving in its final week some fine performances of "Hansel and Gretel," "Faust," "Bohème," "Traviata" and "Traviata."

H. P. SCHERTZ.

Pavlowa Greeted in Wilmington

WILMINGTON, DEL., April 12.—Anna Pavlowa and her company appeared at the Playhouse on April 3 amid enthusiasm, which reached its climax when Mme. Pavlowa gave the "California Poppy" and "Anitra's Dance" from Grieg's "Peer Gynt" Suite.

THOMAS HILL.

Charleston, S. C., Hears Galli-Curci

CHARLESTON, S. C., April 11.—Amelita Galli-Curci, in her first Charleston recital recently, given under the auspices of Maud Gibbon, was greeted enthusiastically in the "Bell" Song from "Lakmé," the Mad Scene from "Lucia" and many miscellaneous numbers. Manuel Berenguer, flautist, and Homer Samuels, pianist, assisted.

V. G. TUPPER.

New Orleans Students Sell Papers and Shine Shoes for Building Fund

NEW ORLEANS, April 12.—On "Realization Day," March 28, set apart to raise funds for a musical building at Newcomb College, and also an auditorium for this city, a considerable amount was realized by the students, who participated in novel "stunts," such as selling

tooth brushes and programs in theaters, working for the day in stores, tending booths and manning floats which paraded the streets. The Mandolin and Guitar Club played in downtown streets. Some of the girl students sold "homestead" stock, while the boys worked at selling papers, magazines, fruit and candy, and shining shoes.

HELEN P. SCHERTZ.

URGE BIRMINGHAM, ALA., AS SOUTHERN ART CENTER

Director of Little Theater Sees New Future for Alabama City—Activity of Clubs

BIRMINGHAM, ALA., April 12.—Bernard Szold, director of the Little Theater, Birmingham, who was asked recently to speak before the Music Study Club on "America, the Art Center of the World," advised Birmingham people, if they would do their share in making America the World's Art Center, to strive to make their own city the art center of the South. Mr. Szold applauded the fine music he said he had heard in Birmingham this winter, and made a plea for similar efforts along other artistic lines. Emphasizing the fact that the city is particularly in need of an art gallery, he advocated securing or erecting a building that would adequately house the Little Theater, provide space for art exhibitions, and be a suitable place for the musical clubs to hold their recitals.

Local musical events center largely around the Birmingham Music Study Club, which is coming to the close of a very active season. The bi-weekly meeting on March 27 was under the leadership of Mr. Szold, director of Birmingham's Little Theater, who spoke to the subject "America, the Art Center of the World." An All-American program of songs and piano numbers was given by Mae Shackelford, soprano; Mrs. P. J. Smith, contralto, and Elizabeth Gussen, pianist. The applause for Mrs. Shackelford's singing of LaForge's "Song of the Open" was so insistent that the rule against encores was broken.

Marion Stavrovsky, soprano, was warmly applauded in a recital given on March 29 under the auspices of the Junior Music Study Club.

The Inglenook Chapter of the Music Study Club presented the following musicians in a recital on March 25: Beatrice Tate Wright, pianist; Rebecca Bazemore, contralto; Lewis Pendleton, bass-baritone; Mary Elizabeth Baugh, violinist, with Mrs. E. T. Rice and Mrs. Carol Wilson Foster as accompanists.

FERDINAND DUNKLEY.

Minneapolis Symphony Visits Grand Rapids

GRAND RAPIDS, MICH., April 12.—The Minneapolis Symphony gave two concerts, one for children, on April 3, before audiences estimated at 2000 persons at each performance. Henri Verbrughen conducted.

VICTOR H. HENDERSON.

GEORGIA CLUBS IN YEARLY ASSEMBLY

Adopt Many Recommendations of Federation—Musical Programs Heard

SANDERSVILLE, GA., April 12.—Matters of importance pertaining to the musical life of the community, including the establishing of credits for music in schools, were discussed at the annual convention of the Georgia Federation of Music Clubs, held in Sandersville from March 19 to March 22, Mrs. Frederic Vaissiere presiding. Many plans recommended by the National Federation were adopted.

Mrs. William P. Bailey of Savannah was elected president.

Mrs. J. Herbert Stapleton of Milwaukee, treasurer of the National Federation, was a guest of the convention, giving an address on ways and means, which was full of very valuable information for every club in the State organization.

Cora Lucas Cox, president of the South Atlantic district, made an interesting talk on the activities of the National Federation and their relation to the State.

William Bailey of Wesleyan College, Macon, Ga., gave an address on Church Music and a talk demonstrating the value of the course of study which has been adopted by the National Federation.

In the evening programs were given by Mrs. Andrew Aprea and Florence Golsen Bateman, sopranos; Blanche Robert, pianist; Margaretha Morris, violinist and pianist, and Mollie Bernstein, accompanist. Joseph Maerz, director of the Wesleyan Conservatory, and Glenn Priest Maerz, violinist, also gave an attractive recital.

The Sandersville Music Club was assisted in entertaining the convention guests by the various clubs of the community. Junior contests marked the close of the convention, which will meet in 1925 in Barnesville as guests of the Three Arts Club.

Plan Big School Festival for Portland, Me.

PORTLAND, ME., April 12.—A school music festival will be given in City Hall Auditorium on Saturday, May 10, when 2000 Portland public school children will participate, under the direction of Raymond A. Crawford, music supervisor in the Portland public schools.

Although the event has been planned for music week in full cooperation with the committees who are sponsoring the movement in this city, the school music festival will take place wholly under public school auspices. It will be a demonstration of all the school work in music, and will include pupils of all ages.

ANNIE J. O'BRIEN.

Emma Roberts, contralto, will sing with the Indianapolis Männerchor on May 5.

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Miami Stirred by Emphatic Success of First Music Festival in That City

MIAMI, FLA., April 12.—Stirring choral music, attractive recitals by visiting and local artists, and a bright program by the school-children, distinguished Miami's first Music Festival, held during the week of March 24. The success of the week's celebration was so pronounced that after expenses have been met, there will be a substantial sum in the treasury with which to begin next year's plans.

For the choral program arranged for the first night, Louis D. Gates, assembled every senior choral organization in the city. The concert was opened by the Miami Music Club Chorus, led by Ade-

laide Sterling Clark, with solo parts sung by Laura Van der Loht and Edwin Thatcher Clark. Bertha Foster's Aeolian Chorus also shared in the program; the Y Singers, under the leadership of Easton E. Madeira, sang Dvorak's "Goin' Home" and Dudley Buck's "Nun of Nidaros," and all the choirs joined in singing "The Sea Hath Its Pearls" and a chorus from "Cavalleria Rusticana," under Mr. Madeira's baton, and with Ruth Basdeh as soloist.

Mrs. Claire Grambling was heard in solos. A Miami quartet, comprising Mrs. Eugene Romfh, Mrs. John Livingston, Percy Long and L. D. Gates, sang two numbers from Cadman's "Morning of the Year," and the sextet from "Lucia"

was sung by Mrs. Grambling, Mrs. F. M. Hudson, Mr. Gates, Fay Rittenhouse, Percy Long and Robert Zoll. The accompaniments were played by Eleanor Clark, Mrs. H. Pierre Branning, Frances Tarboux and Edna Burnside, pianists; Louise Tarboux, violinist; O. F. Steinmetz, cellist, and Miss Bates and Miss Foster, organists.

Visiting Artists Appear

A recital by Rosa Ponselle, soprano of the Metropolitan Opera, marked the second evening of the festival. Miss Ponselle, who was assisted by Stuart Ross, pianist, was greeted with marked favor. This recital was the last of the Philpitts Artist Series.

Marguerite Sylva, mezzo-soprano, was the guest artist on Wednesday evening and was warmly applauded. The program was sponsored by Mana Zucca, who presented Florence Pauldy, pianist. The Chamber Music Orchestra played under the baton of Walter Witko and three

soloists from Pryor's band also appeared—Mary Parker, harpist; Joseph Sassano, xylophone-player, and Leon Handzlik, cornet-player.

"Creation" Performed

Thursday night was notable for the performance of "The Creation" by the Festival Chorus, organized and trained by H. W. Owens of Chicago. Claire Grambling, L. M. Woncle, Percy Long, Dorothy Stearns Mayer and Joseph Rose were the soloists. In the orchestral score Frances Tarboux, pianist; Bertha Foster, organist, and Mrs. Keary Liddle and Louise Tarboux, violinists, augmented the Kaufmann Trio.

Friday night's program was given by the school children and was arranged by Sadie Lindemeyer, assisted by Mamie Deloach, Mme. Vilona Hall, Hubert Reasoner and Annie Fowler Ellis. The Boys' Band, organized less than a year ago by Mr. Reasoner, opened the concert. Children from the Central, Highland Park and Ada Merritt schools contributed to an attractive program, and Mme. Hall's orchestra played an overture by Offenbach.

Grace Porterfield Polk's opera program closed the festival on Saturday evening. Excerpts from "Madama Butterfly," for which the principals were coached by Helen Bertram, were given by Dorothy Stearns Meyer, Lucille Putnam and Allen Carr. Edwin Markham, the well-known poet, read the story of the opera. Solos were given by Hamilton Hopkins, Ruby Showers Baker and Florence Havens Wakefield; the "Rigoletto" Quartet was sung by Miss Baker, Mrs. J. R. Livingston, Mr. Carr and Mr. Hopkins, and Gertrude Baker played an organ arrangement of "Bohème" themes. The accompanists were Mrs. Baker, Iva Sproule Baker, Frances Tarboux, Florence Pauldy, Eda Liddle, Louise Tarboux and O. F. Steinmetz.

The success of the festival was brought about largely through the efforts of R. E. Hall, S. E. Philpitts, Dr. J. S. Meyer, Mrs. Ralph Polk, Mana Zucca, Adelaide Sterling Clark, Bertha Foster, Eleanor Clark, Frances Tarboux and representatives of all the civic organizations of the city.

A. M. FITZPATRICK.

HAIL NASHVILLE SYMPHONY

"Secret of Suzanne" Performed—Recitals Also a Feature

NASHVILLE, TENN., April 12.—The Nashville Symphony, under the baton of F. Arthur Henkel, gave an attractive concert at Ryman Auditorium recently, with Jean Shepherd, contralto, as assisting artist.

The one-act opera, "The Secret of Suzanne," was performed at Ryman Auditorium on March 26 by Alice d'Hermanoy, soprano; Louis Kreidler, baritone, and José Mojica. Charles Lauwers, pianist, played the piano part. These artists also gave a miscellaneous program.

Mischa Elman, violinist, was warmly greeted in recital at Ryman Auditorium recently, when he, with Josef Bonime at the piano, played the Nardini Sonata in D, Lalo's Symphonie, "Espagnole," and many smaller numbers.

Ernest Hutcheson, pianist, gave an admirable recital at Ward-Belmont College lately before the pupils and a limited number of guests.

Kenneth Rose, head of the violin department at Ward-Belmont College, gave his annual orchestra concert on April 4 in the auditorium of the school. The orchestra is composed of pupils of the school and was assisted by Nashville musicians in a bright and entertaining program.

MRS. J. A. WANDS.

Form New Quartet at Florida State College

TALLAHASSEE, FLA., April 12.—The School of Music of Florida State College has established a Faculty String Quartet, which made its first appearance with success on March 31 in the Haydn Quartet, Op. 76, No. 3, and Mendelssohn Quartet, Op. 12. The new organization comprises Gertrude Isidor and Clara Farrington-Edmonson, violins; Helen Ladd, viola, and Frances Moore, cello. Dean Opperman contributed three groups of organ numbers.

Rosa Ponselle in Jacksonville Recital

JACKSONVILLE, FLA., April 12.—A recital by Rosa Ponselle, soprano of the Metropolitan Opera, closed the S. Ernest Philpitt series recently. The artist was given an enthusiastic reception.

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STEINWAY PIANO

HAIL AMY NEILL IN CHICAGO RECITAL

Violinist Astonishes Large Audience on Return from Europe

CHICAGO, April 12.—Amy Neill, between the time seven years ago when she played the Burleigh Concerto for violin and orchestra, and her recital in Orchestra Hall Wednesday night after her return from Europe, has developed from a first rate violinist into an extremely fine artist. It has been said that there are no longer any poor violinists on the concert stage, but there are few violinists in the whole world who play as well as this young virtuoso.

Miss Neill crowded Orchestra Hall with her admirers, and the enthusiasm of her hearers was as marked as their numbers. Tonal eloquence distinguished her playing, for the violin sang with the pathos and feeling and brightness of the human voice. Fine taste marked her interpretations, and she struck out on lines of her own, discovering real virility in the Mozart Concerto in D and rugged beauty in a Tartini fugue arranged by Kreisler. Her sympathetic playing of the Logan-Kreisler "Pale Moon" was delicate and lovely, and a number of miniature numbers and extra pieces gave the audience an idea of the rich range and variety of this young artist's powers. Isaac Van Grove furnished his usual artistic and musicianly support at the piano. F. W.

GALLO FORCES SING ADIEU

"Carmen" and "Trovatore" Conclude First Chicago Season

CHICAGO, April 12.—The San Carlo Opera Company concluded its week of grand opera at the Auditorium Theater Sunday night with a performance of "Carmen" that in many respects, in the opinion of this reviewer, was the best performance of this opera that has been given here for many a year. The support was good and the three principals—Alice Gentle as *Carmen*, Manuel Salazar as *José* and Mario Valle as *Escamillo*—were a great deal more than merely good.

Miss Gentle has grown tremendously in the rôle since she portrayed *Carmen* at Ravinia several seasons ago. She has worked out the histrionic details and vocally she is impeccable, singing with glorious tonality and shading her voice to the moods of the text.

Mr. Salazar's full-throated tenor was in excellent condition and he also gave a gripping dramatic portrayal. Mario Valle's singing of the Toreador song broke the rule against encores, which had been maintained intact throughout the nine performances of the San Carlo Company, but so spirited was his singing that the audience would not let the performance proceed until the song was repeated. Sophie Charlebois was the *Micaela*. Carlo Peroni conducted.

Saturday night "Trovatore" was given, with Louise Taylor as *Leonora*, Gaetano Tommasini as *Manrico* and Mario Basiola as the *Count di Luna*. A large audience applauded the singers. Mr. Peroni conducted. F. W.

Marie Tarr Sings for Piano Club

CHICAGO, April 12.—Marie Woodman-Tarr, contralto, formerly of the Russian Grand Opera Company, was soloist at the banquet of the Piano Club of Chicago

in the Belmont Hotel on Monday night. She disclosed a rich voice of unusual range and luscious, appealing quality and sang with great beauty of tone the "Amour Viens Aider" aria from "Samson et Dalila" and "Believe Me if All Those Endearing Young Charms."

HADLEY'S "RESURGAM" IS SUNG BY APOLLO CHOIR

Rossini's "Stabat Mater" Also Given by Chorus and Quartet of Soloists

CHICAGO, April 12.—The Apollo Club of Chicago sang Rossini's "Stabat Mater" and Henry Hadley's "Resurgam" in Orchestra Hall on Sunday night, Harrison Wild conducting. Alice Gentle electrified the audience with her singing of the "Inflammatus" and received a veritable ovation. She has a marvelous range and sings everything from low contralto to dramatic soprano rôles and all well. Leah Pratt, contralto, has gained much in vocal authority and won much applause by her singing of "Fac ut portem." Walter Wheatly did the "Cujus animam" delicately and suavely. The voice of William Phillips, baritone, had the quality and depth of a bass as well as the high register of a baritone. He is an oratorio singer of discretion and elegance.

The chorus produced a tone quality that had tang and volume. The attacks were clean and incisive and the shading was good.

Hadley's "Resurgam" is a cantata written to a text by Louise Ayres Garnett of Evanston, Ill. The composition uses in masterly manner the modern chromatic art of harmony. The music is melodious and built upon a harmonic structure that has shifting tone colors and is strikingly effective. The scherzo, "Over the Hills of the Sky," was especially lovely. An enthusiastic audience greeted the work. F. W.

ARTHUR RANOUS PLEASES

Baritone Makes Fine Impression in Recital

CHICAGO, April 12.—Arthur Ranous, baritone, gave a recital in Kimball Hall Thursday night that was marked by simplicity and straightforward singing. With artistic authority he established the romantic character of his Debussy songs in French, and he was very impressive in his American and English songs.

The program was well built, including a German group, and a group of ditties which ranged in source from French Canadian to the southern plantations with a number of Irish songs, and the baritone found some racial element of originality in each.

His voice was essentially musical in quality and timbre, mellow and sweet, and he had it under excellent control. He colored his tone to the meaning of the text, and showed fine taste in his interpretations. Not a little of the genuine artistic success of the concert was due to his clear enunciation of his English texts.

Calvin F. Lampert gave excellent assistance at the piano.

Mojica at Chicago Theater

CHICAGO, April 12.—José Mojica, lyric tenor of the Chicago Civic Opera, has been singing all this week at the Chicago Theater. He sang two Mexican numbers in English in costume and was warmly applauded.

LEADING MUSICIANS HEAD SUNDAY LIST

Rosenthal, Elman, Florence Lang, Gitta Gradova Among Week-end Recitalists

CHICAGO, April 12.—Moriz Rosenthal and Mischa Elman appeared in Orchestra Hall and the Auditorium Theater respectively, on Sunday afternoon.

Mr. Rosenthal is undoubtedly one of the world's very greatest pianists. His handling of Beethoven's Sonata in E was masterly. In a group of pieces by Couperin, Rameau, Padre Martini and Scarlatti he introduced more of a personal touch than is his wont with compositions of the classic and romantic schools and played them with ravishing delicacy and beauty. He had to repeat the Scarlatti Vivace.

Mr. Elman gave his final violin recital of the season. He set a standard of broad, rich tone in the Lalo "Symphonie Espagnole," which he played with the authority that springs from profound musicianship. In the "Hymn to the Sun," from Rimsky-Korsakoff's "Coq d'Or," also his tone was matchless—broad, full, rich. He had to add many extras at the end of his program. Josef Bonime at the piano assisted with musicianly accompaniments.

Florence Lang, soprano, was heard in recital on Sunday afternoon at the Blackstone Theater, assisted by Frederick Schauwecker at the piano. Smoothness and clarity of voice, evenness and purity of tone, clear enunciation and musicianly intelligence made the recital thoroughly enjoyable. Perhaps the most interesting group on her program was the six parodies on nursery rhymes, arranged by Herbert Hughes: "Old King Cole," "Jack and Jill," "Hush-a-Bye, Baby," "Old Mother Hubbard," "Goosey, Goosey Gander," and "Hey Diddle Diddle." She sang these with admirable restraint and delicate humor. Her German group of songs by Georg Schumann, Reger and Hugo Wolf was a model of correct lieder singing. Frederick Schauwecker played excellent accompaniments.

Gitta Gradova, pianist, made a very pleasing impression at her recital on Sunday afternoon in the Studebaker Theater. Her program contained a formidable list of piano works, including the Prelude, Chorale and Fugue by César Franck, a long list of compositions by Scriabin, some new works by Blanchet and Goossens and a group of Chopin pieces. There was in her playing both fire and restraint, governed by unusual musical sense. She displayed gifts of a very high order. A large audience greeted her and she responded to four encores at the end of the program.

Two young Chicago musicians, Geraldine Rhoads, contralto, and William Hill, pianist, gave a joint recital at the Playhouse. Mr. Hill had a pleasing, straightforward manner and Miss Rhoads did some particularly grateful singing in the lower part of her range. F. W.

Pattison Joins Gunn School

CHICAGO, April 12.—Lee Pattison, American pianist, has joined the Gunn School of Music as a regular member of the faculty. He taught at the school during the last summer term, and throughout the year at such intervals as his engagements in concert permitted. Beginning June 1 he will make Chicago his home and teach exclusively at the Gunn School, the school management announces. He will not, however, discontinue his concert engagements in conjunction with Guy Maier. Mr. Pattison, it is announced, will conduct concert, artist and ensemble classes, and will teach privately.

Maude Heald and George Leland Nichols Heard

CHICAGO, April 12.—Maude Heald, contralto, and George Leland Nichols, pianist, gave a joint recital on Thursday night in Fine Arts Recital Hall. The singer's voice had both power and pleas-

ing quality, and she made a good impression in English and Italian songs. The pianist, in the Brahms Ballade, No. 1, unloosed tremendous power without restraint; but in other pieces showed versatility and musical judgment, as well as an adequate technic. Robert MacDonald was accompanist for Miss Heald.

MME. BLOOMFIELD ZEISLER REVIVES MOSZKOWSKI OPUS

Rule Against Encores at Chicago Symphony Concerts Is Broken When Pianist Plays

CHICAGO, April 12.—Fannie Bloomfield Zeisler made her nineteenth appearance as soloist with the Chicago Symphony at Orchestra Hall, this week.

She played the Concerto in E by Moszkowski, and it was worth playing, not alone as graceful honor to Moszkowski, but for its genuine feeling. The rule against encores was lifted to allow Mme. Zeisler, the last soloist of the present season, to gratify the wishes of the audience. Her passage work was delicately and flawlessly even; she broadly sustained sonorous tone masses by the pedal, and her climaxes were thrilling.

The purely orchestral part of the program, under Frederick Stock's baton, was a beautiful example of balance and proportions. The wonderful march of the Beethoven Seventh Symphony and the joyous presto movement were splendidly done and Perinelli's symphonic poem, "The Dying Swan," was played with brilliant color, and warm, vital tone.

BUSH ORCHESTRA PLAYS

Conservatory Pupils Give Fine Display of Ability

CHICAGO, April 12.—The mastery of orchestral technic attained by the symphony orchestra of the Bush Conservatory Orchestral School was richly on display at the third concert, in Orchestra Hall on Tuesday evening.

Richard Czerwonky, conducting, drew a fine solid body of tone from the string section, with the warmth and vitality of a symphonic body, and good support from the other choirs. The overture to Rossini's "William Tell" was an astonishingly well done and went with a stimulating swing in the spirited finale, and beauty of tone in the pastoral parts of the music. Two modern sketches by Richard Czerwonky and a "Carneval of Life" by the same composer were warmly applauded. It was in Liszt's "Les Préludes" that the orchestra did its most beautiful work, however, the selection being given with warm, contrasting colors and the musicianship of veteran players.

The soloists, Agnes Knoflicka in Vieuxtemps' Violin Concerto in E; Madge Geiss in Liszt's Piano Concerto in E Flat; and Josephine Decker in the aria, "O don fatale" from Verdi's "Don Carlos," were all students of Bush Conservatory.

Amy Dorith Sings

CHICAGO, April 12.—Amy Dorith, coloratura soprano, sang at the Elks Club on Thursday, giving Converse's "Swallows" and a new ballad written for her by Henry Purmort Eames. Gordon Wedertz was accompanist.

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CHICAGO MUSICAL COLLEGE

The College announces that Frederick Stock, Leopold Auer, Rudolph Ganz and Herbert Witherspoon will officiate as judges of the prize competition of the institution in Orchestra Hall on May 10. The Chicago Symphony, conducted by Mr. Stock, will assist. Pupils of Mme. Howatt of the department of expression, gave a recital of pianologs at the Recital Hall, Steinway Hall, on April 11. Grace Hartle, Miriam Vosburg, Claris Nye Corwins, Charles Wald and Leslie Matusek, pupils of Walton Pyre in dramatic art, have been engaged for Chautauqua plays this summer. Jaroslav Gons of the faculty has been playing cello solos during the last week at the Tivoli Theater. Clarence Eddy, organist of the faculty, gave organ recitals in Pennsylvania at Harrisburg, April 3; Pottstown, April 4; Worcester, April 8; New Bedford on April 9. James Durham, pupil of Erma Rounds, sang with the Edison Symphony on April 3.

AMERICAN CONSERVATORY

Jennie F. W. Johnson, contralto and member of the vocal faculty, has been engaged for a number of important spring dates with choral clubs of three different States and for song recitals. She will sing in "Elijah" at Waterloo, Iowa, and Flint, Mich., and will appear in recital at Galena, Jacksonville, Urbana and Dixon, Ill., and Cedar Rapids, Iowa. Kenneth Fiske of the violin faculty has finished a successful week's engagement at Lyon & Healy Hall. Organ pupils of Frank Van Dusen have recently been appointed as follows: Louis Nespo, St. Vincenslaus Church, Chicago; Joseph Taylor, Union Church, Hinsdale, Ill.; Whitmer Byrne, Calvary Presbyterian Church, Chicago; Warren Johnson, First Methodist Episcopal Church, Whiting, Ind.; Harold Cobb, Covenant Baptist Church, Chicago; Theodate Stahl, Fenroy Theater organist at Martins Ferry, Ohio, and George Ceiga, New Evanston Theater organist at Evanston, Ill.

BUSH CONSERVATORY

Results in the preliminary contest for prizes to be awarded at Orchestra Hall on April 29 to conservatory students were announced today. The preliminary trials were held on April 10. Three contestants for piano, voice and violin prizes were selected from a number of candidates as follows: Adolph Ruzicka, Fyrene Bogle and Harold Triggs, piano; Maude Bouslough, Hildred Hansen Hostetter and Helen E. Smith, voice; Olga Eitner, Agnes Knoflickova and Edith Kendall, violin. The final contest for the intermediate violin prize was held last Wednesday, the prize violin being awarded to Ferne Hassell, pupil of Richard Czerwonky. Judges of the preliminary contests were Howard Wells, Henriot Levy and Theodora Sturkow-Ryder, piano; Vittorio Trevisan, Louis Kreidler and Emerson Abernethy, voice. Judges in the intermediate violin prize contest were Maurice Goldblatt, Walter Hancock and Fritz Renk. Kenneth M. Bradley, president of the conservatory, is fulfilling lecture dates on the Pacific Coast this month. During the past week he appeared before the Ebell Club, the Woman's City Club and the Rotary Club in Los Angeles. He also spoke at the Santa Ana Men's Club and Romana College in Los Angeles and will appear later in San Francisco, Portland, Seattle and Vancouver.

GUNN SCHOOL OF MUSIC

During the year Glenn Dillard Gunn's "How to Study" class and Adolf Muhlmann's opera class have entertained the following guests: Moriz Rosenthal, Lee Pattison, Mary Garden, Giorgio Polacco, Joseph Schwarz, Edith Mason, Henry Cowell and Ettore Panizza. Mr. Gunn's class plans a series of recitals representative of the work done during the last eight months. These will be given

on Tuesday afternoons during May. The programs will include two sonatas, four scherzos, four ballades, all the etudes Opus 25 and many Opus 10, as well as miscellaneous compositions of Chopin, and works by Franck, Debussy and Liszt. The school's normal training classes are drawing to a close and many of the young people who will receive certificates in June already have offers of positions. Marian Murtagh, pupil of Mr. Gunn, played at a musicale given by Grace Brune Marcussen last month. A twilight musicale was given by pupils of Eva Jack and Grace Armstrong at the Rogers Park branch of the Gunn School last month. Oriana Abbot Jenkinson, soprano, and her daughter Blanche gave a joint recital for Mothers' and Daughters' Day of the Tuesday Art and Travel Club, Friday, in the Fine Arts Building, with Thelma McDole at the piano. Hyacinth Glomski directed the glee clubs and orchestra of Medill High School in a presentation of Arthur Penn's operetta, "The Hermit of Hawaii," at Herzl School Auditorium on March 28.

SHAKESPEARE STUDIO

William Shakespeare will start his five weeks' teaching at the University School of Music, Lincoln, Neb., on June 2, to last five weeks. William Valentine and Florence Howe, vocal pupils of Mr. Shakespeare, are starring in the "Best People" company. Walter Moore, also a pupil of Mr. Shakespeare, is appearing in "Sancho Panza" with Otis Skinner.

ELLEN KINSMAN MANN STUDIO

Mrs. Sophia Miller sang on March 23 at the Auburn Park Methodist Episcopal Church. On March 30 she gave a program at the Hyde Park Swedish Methodist Episcopal Church. Ethel Tilton presented two groups of songs at the Y. M. C. A. Hotel on March 30. Louise Bowman, soprano, and Ethel Tilton, contralto, appeared in a program of duos and solos before the Elgin Women's Club last week. Helen Westfall sang a group of songs at a banquet of the Hyde Park Businessmen's Club on March 20. Genevieve Cadle, soprano, was soloist at the Highland Park Presbyterian Church on Sunday, March 23. Louise Bowman and Mrs. Hilda Bryant sang a group of duos, and Genevieve Cadle a group of solos, at the Sunday evening salon in the Commodore Hotel on March 23.

20,000 Letters Acknowledge Program

CHICAGO, April 12.—The Hultman-Nordin Concert Ensemble, at the end of their recent tour, were invited to appear on the program of the Omaha radio station WQAW on April 3. The artists, Paul Hultman, pianist; William Bordin, baritone; Jennie Peterson, soprano, and Ebba Fredericksen, violinist, all of whom are on the faculty of Bush Conservatory in Chicago, gave the last part of the big anniversary program of the Omaha broadcasting station, and more than 20,000 letters were received complimenting the broadcasters on their program.

De Babary to Open Studio

CHICAGO, April 12.—Joska De Babary, whose orchestra has been playing this spring and the past winter in the Pompeian Room of the Congress Hotel, announces that he is opening a studio in the Fine Arts Building. He was a violin pupil of Hubay and Sevcik. He was graduated from the Royal Academy of Music at Budapest, where he attained highest honors. After graduation he was awarded a professorship through excellence as a violin virtuoso. During 1921 and 1922 he made a successful concert tour of Europe.

Young Pianist Makes Début

CHICAGO, April 12.—Benedict Saxe, a youthful pianist, made his début in recital in Kimball Hall on Wednesday evening, playing an ambitious program. He showed much promise, a soft and sympathetic tone in cantabile, and a fair degree of technical mastery.

Competing with Riots in Central Europe Was Trying Ordeal for Abraham Sopkin



Abraham Sopkin, Violinist

CHICAGO, April 12.—Musical conditions in the unsettled and turbulent countries of continental Europe are as bad as they can be, and America, for the concert artist, is a musical paradise in comparison with those countries. This is the opinion of Abraham Sopkin, the young violinist, who returned to America a few months ago after spending two and a half years in Europe, mostly in Germany.

"I spent some time in France and Switzerland," he says, "but the worst conditions are found in Germany. It is not uncommon for riots to break out. Then music lovers are afraid to leave their homes to go out to concerts, and of course the concert artists suffer."

"I had the misfortune to compete with riots in Frankfurt and Dresden, and the public found it impossible to get to the concert hall. There was firing in the streets, tumult and rioting, and general disorders that scared the peace-loving element. It was rather difficult to play the violin when the listeners turned their heads excitedly at each untoward noise, fearful at every minute that firing would break out again and some of the rioters might take refuge from the charging policemen in the concert hall. The fact that the concert proceeded at all was evidence of the tenacious love of music that lured the few hardy concertgoers away from their homes to a violin recital."

Mr. Sopkin rather astonished the critics at his recent recital in Orchestra Hall. He had been absent from Chicago for two and a half years, studying with Carl Flesch and other masters. He explained how he had become interested in the violin through hearing other European prodigies.

"I always fooled around with the fiddle when I was hardly more than a baby," he said. "My father was a lover of music, and he gave me my first lessons in violin playing. Later I studied with Adolf Weidig, and took harmony and theory from him at the same time, so I was already fairly well versed in

music by the time I was eleven or twelve.

"Mischa Elman and Efrem Zimbalist were giving their first American concerts when I was grappling with the mysteries of violin tone. I heard Ysaye, too, and afterwards he was one of my teachers. I felt as if a new world had been opened to me by the wonder-children from Russia, with their broad, warm violin tone and their imaginative breadth of feeling. It turned me to poetry as well as to music, and the English and French poets are today a source of tremendous inspiration to me."

"Poetry itself is music. If a player considers a musical composition as a poem, then he can bring out beauties in it, by letting his imagination play on its measures."

FARNSWORTH WRIGHT.

Spanish Tenor Joins Civic Opera

CHICAGO, April 12.—Antonio Cortis, tenor of Barcelona, has been added to the roster of the Chicago Civic Opera. He will make his American début at the Auditorium Theater next fall. Mr. Cortis, who has been singing in opera in South and Central America, Cuba, Spain and Portugal, has been engaged for the entire 1924-1925 season. His appearances will be in Italian repertoire. According to report, he has made an enviable name for himself in the Latin countries as a portrayer of romantic rôles.

Turner Hall Series Concluded

CHICAGO, April 12.—The final concert of the series given at the North Side Turner Hall recently was a gala occasion, at which Jacques Amado, tenor; Otto Beyer, pianist, and Fritz Renk, violinist, were the soloists. They were received with great enthusiasm. Although seventeen concerts were given this season instead of the usual fifteen, many expressed the desire for a longer season. Fritz Renk will again conduct next season.

Esbjörns Soloists for Swedish Club

CHICAGO, April 12.—Bruno Esbjörn, violinist, and Gunhild Esbjörn, pianist, were soloists at the concert given by the Swedish Club of Chicago in the club auditorium on March 30. Mr. Esbjörn, accompanied by Mrs. Esbjörn, played Vieuxtemps' Grand Concerto and a group of modern violin compositions; and Mrs. Esbjörn played Swedish numbers and works by Liszt and Julie Rive-King.

Kreisler Heard in Springfield, Mass.

SPRINGFIELD, MASS., April 12.—Fritz Kreisler received an ovation in his recent recital at the Auditorium, when he was heard by an audience estimated at more than 3000 persons. The Grieg Sonata in C Minor and the Tchaikovsky Concerto in D were his principal numbers.

JULIAN SEAMAN.

Give Recital in Columbia, Pa.

COLUMBIA, PA., April 12.—Adele Rankin of New York, soprano; Harry H. Zehner of Columbia, Pa., baritone, and Puzant Barsumian of Lancaster, Pa., violinist, gave an admirable recital on April 1 in the Columbia High School auditorium. Mrs. David Book and Elenore De Haven were accompanists.

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Court Denies Appeal of New York Union for Reinstatement in the Federation

THE appeal of the Musical Mutual Protective Union, Local 310 of New York, for an injunction to reinstate it in the American Federation of Musicians was denied in a decision handed down by Justice William H. Black of the New York Supreme Court on April 2.

Thus was ended another chapter in the fight of Local 310 to regain admission to the national union organization, from which it was expelled in 1921, on a charge that it had denied transfer cards to members of other locals who came to New York.

The latest action in the dispute that has agitated New York's union circles for several years was brought some weeks ago by Local 310. The defendants were the Federation and individual members of its governing board and that of the Associated Musicians of Greater New York, Local 802—a second union created and admitted into the Federation at the time of the expulsion of Local 310.

Since only Local 802 was recognized as the official New York unit, all musicians who wished to be eligible for union jobs had to join this organization. The complaint for the injunction alleged a trade discrimination against Local 310.

In bringing its action the Musical Mutual Protective Union sought to enjoin the defendants from "inducing any employer not to employ or to dismiss" members of the M. M. P. U. because they are not members of the Federation; further, to enjoin the defendants to "recall or cancel any charter granted by the American Federation of Musicians to Local 802." Other clauses of the appeal sought a legal decree to the effect that "Local 802 has no lawful existence as a member of the American Federation," and that any act suspending Local 310 "be as of no legal force or effect." It also asked an injunction against alleged discrimination by the defendants against an employer who has given employment to a member of the M. M. P. U. in good standing.

In the decision last week Justice Black said in part:

"In the attempted enforcement of the by-laws of the American Federation of

Musicians the method of procedure must be regular and legal.

"There was nothing illegal or unreasonable in the method employed by the American Federation of Musicians in attempting to enforce its by-laws by suspending Local 310.

"The suspension of plaintiff Local 310 did not illegally deprive the great mass of its members of the opportunity to earn their livelihood, because with but few exceptions they were permitted to and did join 802, and because other positions as musicians are open to musicians not members of any organization.

"I do not believe that the action of defendant has illegally injured or will illegally injure the real estate of the plaintiff. It may well be that its value as the home of a local musical union is not as great as before the American Federation of Musicians severed its relations with Local 310, but plaintiff cannot be heard to claim that this result is attributable to defendants when the evidence shows that plaintiff violated the rules of the American Federation of Musicians."

The last clause of the decision refers to the clubhouse in East Eighty-sixth Street built by the M. M. P. U. with contributions of its members. The property is now valued at \$750,000, and those members of the organization who have subsequently joined Local 802 in many cases still keep up their dues of \$8 yearly to the old local. The final settlement of the question does not appear to be in sight, although it is declared that if the property were ever to be liquidated, the members would have a claim to their share of the proceeds, according to the amounts in dues with which they are credited in the organization's books.

Such a disposal of the property in the near future seems very unlikely, as the M. M. P. U., being chartered by the State of New York, has its own corporate existence apart from the Federation.

FORCE TEST ON COPYRIGHT

Connecticut Motion Picture Men Fight Royalties Claim in Lawsuit

NEW HAVEN, CONN., April 13.—The American Society of Composers, Authors and Publishers has instituted a damage action in the United States Court here against Rossi Cabol, a motion picture theater owner of Torrington, Conn. The Society alleges that Cabol caused music copyrighted by members of its Society to be played in his theater without payment of royalties.

The Motion Picture Theater Owners' Association of Connecticut met in executive session at the Hotel Taft recently and empowered ex-Mayor Samuel Campner to "fight the case to the limit." Several New York attorneys have been engaged by the American Society of Composers in this action, which is considered a test case of unusual importance. The theater men of this State are equally interested in defending Cabol, since loss of this suit may mean that all motion picture theaters in America would have to restrict their musical programs or increase the price of admission.

ARTHUR TROOSTWYK.

Senate Committee Approves Amusement Tax Remission

WASHINGTON, April 12.—Admission taxes as determined by the House Ways and Means Committee, and approved by the House in its draft of the revenue bill, have been indorsed by the Senate Finance Committee. If accepted by the Senate, taxes on admissions of fifty cents and less will be eliminated. Admissions costing more than 50 cents will continue to be taxed 10 per cent.

The Finance Committee decisively

voted down a proposal from Senator Walsh of Massachusetts, a member of the committee, that the tax levy on all admissions over \$1.50 be doubled.

ALFRED T. MARKS.

LEMARE WILL TAKE CHATTANOOGA POST

Appointed for Five Years to Organ in Army and Navy Memorial Building

CHATTANOOGA, TENN., April 13.—Edwin H. Lemare, former Municipal Organist at Portland, Me., has been engaged on a five-years' contract to play the municipal organ in the new Army and Navy Memorial Building, in this city, at a salary of \$7,000 a year.

The Army and Navy Memorial Building has just been completed at a cost of \$1,000,000, and the instrument is very similar to the Kottschmer memorial organ in Portland City Hall auditorium.

The Mayor of San Francisco, in April, 1917, created a position for Mr. Lemare as city organist at a salary of \$10,000. This position he resigned on July 1, 1921, when he took the post of municipal organist in Portland. He resigned his Portland appointment on Dec. 31, and is at present located in Boston.

Mr. Lemare was invited by the Chattanooga Corporation to his new post, and Adolph S. Ochs, owner of the New York Times and Chattanooga Times, has underwritten his salary for a term of five years. Mr. Lemare will continue under the professional management of Aaron Richmond of Boston.

A. C.

Congressional Library to Collect Works of American Composers

WASHINGTON, April 13.—The Music Division of the Library of Congress will inaugurate a reference collection of the works of American composers. For this purpose the National Federation of Music Clubs is compiling a list of American composers with the purpose of having their published works placed in the library. A chairman has been appointed in each State and the District of Columbia to compile these lists.

ALFRED T. MARKS.

Manchester, N. H., Welcomes Mrs. Beach

MANCHESTER, N. H., April 12.—Mrs. H. H. A. Beach, the well-known composer, was warmly greeted when she appeared in recital before the Chaminade Club in Institute Hall on April 7. Several of her own compositions, written when in Peterboro last summer, were included in the program.

MRS. F. M. FRISSELLE.

Percy Hemus to Assist Brooklyn Club

Percy Hemus, baritone, who recently concluded his third season as the leading singer in Hinshaw's production of Mozart's "Impresario," will be heard for the first time in New York this spring as assisting artist in the Philomela Club concert at the Brooklyn Academy of Music on the evening of May 5. In addition to singing two groups of songs, including by request

"Confound Every Squalling Woman," from Mozart's "Seraglio," which was interpolated in the "Impresario," Mr. Hemus and George Barrère, flautist, will assist the Club in Carl Busch's cantata, "Pan's Flute." This will be Mr. Hemus' third appearance with the Philomela Club.

Ethel Grow Applauded in West

Ethel Grow, contralto, who is now on her first transcontinental tour, has fulfilled engagements en route in Amarillo, Tex., and in Clovis, N. M. Miss Grow sang with her accustomed artistry in each city and had to respond to many encores. Her accompanist on the tour is Robert Lowrey.

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No Dearth of Concerts, Despite Season's Impending Close



ITH winter reluctantly but finally yielding up the ghost and the welcome touch of blue coloring the skies, the concert season showed further and significant signs of impending dissolution. Yet, despite the lateness of the season, there were still a very respectable number of events on New York's musical calendar, among them being several débuts. In all, the programs given numbered less than twenty, but there was plenty of variety in these and not a little that was genuinely interesting.

Arthur Friedheim Returns

After an absence of several seasons from the New York concert platform, Arthur Friedheim gave a piano recital at Aeolian Hall on Wednesday evening, April 9. The veteran disciple of Liszt elected to play a number of works by that master, including the Sonata in B Minor, an excerpt from the "Faust" music, a Pastorale and the Fantasy on "Don Giovanni." His opening number, Balakireff's "Islamey," was not so well adapted to display his distinguished gifts, for it needs an injection of Eastern color and sensuousness in addition to technical brilliance and sonority. In the sonata the pianist gave a truly impressive performance. The pause after the opening chords and the subsequent crashing bravura had such compelling power that one was tempted to believe it a facsimile of Liszt's own interpretation. The other outstanding group of the program was a selected array of Chopin works, less familiar to the concertgoer and exploiting the most exceptional technical equipment. Included among the encores after this miscellaneous group were some of the more familiar pieces of this composer. The audience included a number of professional pianists.

R. M. K.

Composers Aid Zimbalist

The usual order of concert programs was reversed at Efrem Zimbalist's violin recital in Carnegie Hall on the afternoon of April 13. For his two major numbers he chose music by native-born Americans, and added to the interest of the occasion by having the composers at the piano for their respective works. The program began with John Powell's Sonata for Violin and Piano, which was first played in New York by the same artists four seasons ago. The work contains many interesting episodes and many passages of great beauty, and it was played by the artists with finish and conviction.

The other American work was Ernest Schelling's Concerto, first played in New York by Fritz Kreisler with the Philadelphia Orchestra in 1917. Mr. Schelling has written in brilliant style, with an obvious understanding of the possibilities of the violin. It is a well-made work, the melodious themes in the opening movement being developed in an effective manner. He has also achieved a fine effect in the recurring themes of the slow movement, and works up to an exhilarating climax in the closing Presto movement. Mr. Zimbalist played the work as though he had great affection for it and lavished his art upon it without stint. The orchestral part was played by the composer with fine sonority of tone and with great dash.

The program also included two groups of four numbers each, among them Kreisler's "Liebesleid" and Mr. Zimbalist's Polish Dance. The violinist played these shorter numbers with grace and elegance and often with a tone of surpassing beauty. There was a downstage rush at the close of the program and the artist received an ovation from an audience that completely filled the hall. The third pianist of the afternoon was Emanuel Bay, who played with excellent taste.

H. C.

Percy Grainger in Recital

In a program of his favorite compositions, Percy Grainger gave an end-of-the-season recital in the auditorium of the Community Church on Thursday evening, April 10. Beginning with the Bach-Liszt Organ Prelude and Fugue in

A Minor, Mr. Grainger gave a Debussy and Chopin group, pieces by Grieg and Brahms and several settings of characteristic airs.

The Debussy "Clair de Lune" Mr. Grainger played with a fine appreciation of its nuances, and the Chopin group—the C Minor Etude, the A Flat Prelude and the B Flat Minor Scherzo—he gave with a glittering virtuosity. After the Grieg Ballade, Op. 24, and the Brahms "Cradle Song," Mr. Grainger was forced to give several encores of his own composition. His arrangements of an English Morris Dance, "Shepherd's Hey," and the "Sussex Mimmers' Christmas Carol," and David Guion's "Turkey in the Straw," were enthusiastically applauded by the large audience. The concert, however, was not entirely satisfactory because of the peculiar resonance present in the auditorium. If there were no echoes, there were certainly overtones.

H. M.

David Robinson in Début

David Robinson, a young Boston violinist now resident in New York, made his first recital appearance in Aeolian Hall on the evening of April 7. Besides giving a program of classic and modern numbers by Brahms, Paganini-Wilhelmj, Kreisler and Saint-Saëns, Mr. Robinson improvised a Prelude, Fugue and Presto for Violin Alone, and Variations on that much-variationed tune, "The Carnival of Venice." He also gave a Paraphrase on a Hebrew Melody of his own devising as well as a Melody by himself. He was aided at the piano by Olga Barabini, who played excellent if somewhat repressed accompaniments.

Mr. Robinson displayed abilities above the average. His tone was firm and musical, if not large, and his technic equal to all the demands he made upon it. His improvisations were as interesting as such things ever are, and even a bit more so. It was, perhaps, in the opening number, the Brahms G Major Sonata, that he showed the greatest depth of musical insight. The audience,

which was numerous, was very appreciative of his playing.

J. A. H.

Lawrence Tibbett

Lawrence Tibbett, baritone of the Metropolitan, arose from a sick bed to make his recital début in Aeolian Hall on April 8. Be it said to his credit that his indisposition was not noticeable either in his singing or his general demeanor. The program was an interesting one and arranged with care, bringing the American group to second place instead of the tail-end. The first group was of antique songs, two Old French, harmonized by Alfred Pochoy; Caccini's "Amarilli" (which has been sung at every third concert this winter), and the delectable "Bailiff's Daughter of Islington." The American group included songs by Griffes, Elinor Remick Warren and La Forge. Brahms made up the entire third group, and the final one was by Rachmaninoff and Gretchaninoff with Verdi's "Eri Tu" for the closing number.

Mr. Tibbett's singing at the Metropolitan this season, his first there, brought him many laurels, well deserved. In this recital he showed that he has equal potentialities on the recital platform. The voice is one of long range and a considerable variety of color. His diction is exceptionally good and he differentiates cleverly the moods of his songs. In the eight stanzas of "The Bailiff's Daughter," with its somewhat monotonous tune, he managed to relieve the monotony by the finesse of his presentation. Mr. La Forge's song was the best of the American group and was well sung. Of the Brahms numbers, the "Sapphic Ode" was the high light. Frank La Forge provided his usual excellent accompaniments.

J. A. H.

Banks' Glee Club

That Bruno Huhn has brought the New York Banks' Glee Club to a high pitch of efficiency was again convincingly demonstrated at its concert on April 8, when this organization drew a crowd of

its friends of the financial world to Carnegie Hall. The choir is well balanced, reveals excellent vocal quality in all its sections, and takes full care of the nuances of expression, while exhibiting admirable clarity in articulation.

Its program at this concert, conducted by Mr. Huhn, was made up of popular numbers like Daniel Protheroe's "Sandman," Percy Fletcher's "Sailor's Return," Ethelbert Nevin's "Mighty Lak' a Rose," Haydn's humorous serenade "Maiden Fair," and sea chanteys by Marshall Bartholomew. In all this music the singers displayed an enthusiasm which promptly communicated itself to the audience, and the concert was thoroughly enjoyed. The humor of the "Maiden Fair" serenade, in which the tenors trolled a love ballad to a fair damsel whose father's angry remonstrances were voiced by the basses, was so telling that the piece had to be repeated. "Mighty Lak' a Rose," a capital example of well-balanced part-singing, had also to be sung a second time.

Mary Mellish, soprano of the Metropolitan Opera, and Marie Romaet Rosanoff, cellist, were the assisting artists. Mme. Mellish, singing with delightful vocal quality, made the theme of Gelbke's "Jubilate Amen" unfailingly attractive, and was supported with fine effect by the choir. A group of solos was also artistically sung. Mme. Rosanoff played with admirable spirit and commanding technic Boellmann's Symphonic Variations, a Spanish Serenade by Glazounoff, and other numbers.

P. J. N.

Eusebio Concialdi in Début

Eusebio Concialdi, an Italian baritone from Chicago, made an auspicious New York début in Aeolian Hall on Tuesday evening, April 8. His program, a varied one in style and language, contained several operatic arias, the "Drinking Song" from Thomas' "Hamlet," the Cavatina from the "Barber of Seville," and the

[Continued on page 37]

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Press Comments:

Cincinnati Post, March 8, 1924:

"Miss Beck sang the difficult work with consummate artistry and in such fashion as to demonstrate to her many friends here that she is making good in every respect just as they have always expected."

The Cincinnati Commercial Tribune, March 8, 1924:

"Miss Beck is a younger and less well-known artist, but she is not likely to be so long, for her performance of yesterday definitely and beyond peradventure of a doubt proclaims the fact that she has 'arrived.' An artist of long standing might have hesitated to attempt the task given Miss Beck, who not only dared to do it but crowned her daring with splendid success."

Cincinnati Times Star, March 10, 1924:

"The soloist, Alma Beck, contralto, sang the difficult work with great beauty of tone and understanding of the significance of the composition, and the general verdict of those at the concert was that Cincinnati has reason to be proud of the magnificent performance of this much discussed work given by the orchestra."

Cincinnati Enquirer, March 8, 1924:

"She sang the difficult music with ease and vocal beauty. The contralto part demands more singing than does the tenor and in it Miss Beck showed that musically she has achieved a great deal during the past few years."



Photo by White Studio

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CINCINNATI GREET'S LYFORD OVERTURE

Dayton Singers Appear With
Symphony—St. Olaf
Choir Heard

By Philip Werthner

CINCINNATI, April 12.—The Conservatory Orchestra gave a concert on April 5 in the hall of the school before a capacity audience, when Ralph Lyford conducted an effective performance of his work, "A New Year's Overture," which proved to be a melodious composition, preserving a high standard. This overture was played by the student body in a very serious and spirited manner and was warmly applauded. Mr. Lyford also led a performance of Mozart's Symphony in E Flat.

The Symphony, in its eleventh popular concert in Music Hall, appeared with the Dayton Westminster Choir. Only two numbers, Liszt's "Les Préludes" and the "Rakoczy" March of Berlioz, were given by the Symphony, which played admirably under Fritz Reiner's baton. The choir, led by J. F. Williamson, sang with precision of attack and fine tone-shading.

The St. Olaf Choir sang admirably under the leadership of F. Melius Christiansen before a large audience in Emery Hall on April 9.

The newly established string quartet formed by members of the Cincinnati Symphony gave interesting readings of a Respighi Quartet and one by Mozart in a concert on April 3. The organization comprises Emil Heermann, Sigmund Culp, Edward Kreiner and Karl Kirk-Smith.

The Musicians' Club gave an attractive program on April 5. This consisted of a Passacaglia by Handel-Halvorsen for violin and viola, a group of songs by R. H. Collison, with C. Hugo Grimm at the piano, and Beethoven's Serenade, Op. 8, for violin, viola and cello, effectively played by Mr. Borjes, Mr. Kahn and Mr. Kayal.

Ruth Morris, violinist, post-graduate pupil of the College of Music, from the class of Adolf Hahn, gave a recital in the Odeon on April 3 and played artistically a Bach Sonata for violin alone, a Sonata by Veracini and other numbers, with Dorothy Stolzenbach at the piano.

The presentation of the Passion Play at St. John's auditorium during the Lenten season has been attracting large audiences.

Salvi Plays at Cedar Falls

WATERLOO, IOWA, April 12.—Alberto Salvi, harpist, appeared in recital recently at the State Teachers' College at Cedar Falls and was greeted with marked favor. BELLE CALDWELL.

Huntington Welcomes Dorothy Brant-hoover

HUNTINGTON, W. VA., April 12.—Dorothy Branthoover, lyric soprano, appeared in concert at the Huntington Theater on March 26 before a large and enthusiastic audience, under the management of Edith Taylor Thompson of Pittsburgh, Pa. Huntington is the birthplace of Miss Branthoover, who was given an

enthusiastic reception and was compelled to sing so many encores as almost to double her program. Her voice is of beautiful quality and was heard with fine effect in two arias from Mozart's "Nozze di Figaro," Musetta's "Waltz" Song from "Bohème," the Ballatella from "Pagliacci" and other numbers. Helen Tufts Lauhon was an excellent accompanist. MRS. H. A. LAWRENCE.

Classify Critics to Get Full Benefit of Reviews, Yolanda Méro Advises



Photo by Miahkin

Yolanda Méro, Pianist

Yolanda Méro is not one of those musicians who affect to despise criticism. She believes in treating all comments upon their art in correct perspective and to arrive at this method she suggests a method of classifying the critics.

"It all depends upon whether an artist is a believing-in-self optimist or a pessimist," says the well-known pianist. "One's own knowledge and experience should count for something in judging the actual worth of a critic's opinion and the artist should not be cast down by unfavorable criticism, since it is but the expression of another's opinion. It seems to me that a good method for the artist to adopt would be to make a list of the various critics and classify them into different grades, according to the artist's idea of their importance and fitness for their work. Then, for example, if critic number three said something nice about you and critic number seven something derogatory, you would naturally give more weight to the opinion of the former and probably disregard any unfavorable expressions made by number seven. This would at least give the artist some means of maintaining his equilibrium in the face of so many contradictory opinions."

Iowa Teachers Elect Elias Blum Their President

DES MOINES, IOWA, April 12.—The twenty-ninth annual convention of the

Society of Music Teachers of Iowa was held in this city on April 3, 4 and 5. The following officers were elected: Elias Blum, president; E. Kent Gannet, vice-president; George F. Ogden, secretary; William Sheetz and Holmes Cowper, members of the executive board. Conferences on voice, piano, violin, organ, theory and public school music were held on Friday morning and reports on county organization and the credit system in the High School were discussed on Saturday. Several musical programs included one of numbers by Iowa composers.

HOLMES COWPER.

Carmela Carerelli, soprano; Leonard Lewis, tenor, and N. Val Peavey, pianist, will give a concert in Scranton on Easter Sunday.

Bruce Simonds, pianist, will give recitals in Southborough, Mass.; New Haven, and Groton, Mass., on April 27, 28 and 29 respectively.

The Norfleet Trio, which has given more than forty concerts in nine States this season, will give its final program of the season in Norristown, Pa., on May 15.

Georgia MacMullen, soprano, who will sing in concert next season under Management Ernest Briggs, will present a program entitled "Songs You Love."

Calvin Coxe, tenor, will sing the tenor rôle in a concert version of Bizet's "Carmen" at the Springfield, Mass., Festival on April 25.

F. Henry Tschudi, organist, assisted by J. A. Fitzpatrick, baritone, and Mrs. J. A. Fitzpatrick, pianist, gave a program at the New York Institute for the Education of the Blind on the evening of March 18.

Greta Torpadie, soprano; Carlos Salzedo, harpist, and Ethel Cave-Cole, accompanist, were the artists at a reception and musicale given by Mrs. Coolidge in the East Room of the White House recently.

Percy Hemus, baritone, and George Barrère, flautist, will be the assisting artists in the second subscription concert of the season of the Philomela Society at the Brooklyn Academy of Music on the evening of May 5.

Paul Althouse, tenor, has been engaged to sing with the Chamber of Commerce Glee Club of Lincoln, Neb., on April 21.

Ethel Parks, soprano, and Edwin Swain, baritone, gave a program at the New York home of Mrs. Walter Jennings recently.

Cecil Fanning, baritone, has been engaged to conduct a master class in singing at the Ohio Music Teachers' Convention, which will convene in Toledo on May 1.

De Luca Will Appear in Concert

Giuseppe De Luca, baritone of the Metropolitan, will be heard in several important concert and festival engagements at the conclusion of his opera season. Following his last operatic performance in Atlanta, he will give a recital in Jacksonville, Fla., on April 25, and after appearances again with the company in Cleveland, will sing in Rochester on May 5 and 6. Mr. De Luca will appear with the Mendelssohn Choir in Indianapolis on May 8.

Florence Easton, soprano, will appear with the Philadelphia Orchestra under Thaddeus Rich at the Winston-Salem Festival on May 10. She will give a recital in Kansas City under the management of Walter Fritschy, on May 6.

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[Continued from page 35]

"Credo" from "Otello," and a series of songs from Handel to Debussy, Strauss and Rachmaninoff.

Mr. Concialdi was particularly successful in the operatic group; the Cavatina he sang with vigor and spirit as well as musical understanding. His voice is full and warm, but last week it inclined occasionally to roughness. Although its quality was uneven, he seemed to possess an instinctive feeling for style and expression. An enthusiastic audience was persistent in its demand for encores.

H. M.

Denishawns' Third Appearance

The Denishawn Dancers returned to the Manhattan Opera House for the third performance of their American program within a week, on the evening of April 10. The work of this organization again drew a large audience and received much applause for its originality and well-directed purpose. Among the outstanding features were Miss St. Denis in Liszt's "Liebestraum" and "The Legend of the Peacock." Mr. Shawn distinguished himself in the "Spear Dance" and also in the "Eagle Dance." A special word should be said

about the excellence of the ensemble and the beauty and effectiveness of the lightings.

H. C.

Music School Settlement Concert

The annual festival concert by the pupils of the New York Music School Settlement brought a number of promising talents to a public appearance at the Town Hall on Wednesday evening of last week. The numbers included a group of elementary numbers by seven young pianists from the music study clubs of Miss Valentine. A children's singing class was led by Florence B. Potter. Solos were contributed by Anna Dittel, 'cellist; Yetta Katz, pianist, and Lillian Olitsky, soprano. A movement from Glière's Second String Quartet was played by an ensemble made up of Harry Feinman, Emanuel Hirsch, Arthur Seideman and Jesse Forstat. Of exceptional excellence were two original works by Louise Weltman, a member of the theory department under Frederick Schlieder, played by the young composer. A mixed chorus, led by Edmund Jahn, sang short works by Palestrina, Brahms-Saar and Dvorak. Emanuel Hirsch played with much suppleness the solo part in a movement from Mozart's Violin Concerto in A Major.

The orchestral work of the school was demonstrated in two numbers played by the junior and the senior orchestras, led respectively by Fannie Levine and Melzar Chaffee, director of the institution. The accompanists for the program were Philip Svisgal and Libbie Schoenfeld.

G. R.

Marmains Open New Series

The first of a series of concerts under the auspices of the American Association of Lovers of Music was given in Carnegie Hall on the evening of April 11, those participating being Paul Whiteman and his Orchestra, and the Marmains, in "Drama Dances," in which they were accompanied by a small orchestra conducted by Abram Chasins. Mr. Whiteman began the evening with fifteen minutes of his well-known jazz numbers, the individual pieces of which were not designated on the program; after which Oscar Saenger outlined the aims of the association which is planning to establish art centers in every city of over 25,000 inhabitants in the United States. Mr. Saenger also made a strong plea for the featuring of the American artist and for opera in English.

The remainder of the evening was devoted to dances, solo, duo and trio, all of which showed careful thought in the choreography and excellent technical training. Two short pantomime dances, "Undine," arranged to the music of MacDowell's "Sea Pieces," and "The

Vengeance of Kwan Yin"—the former enlisting all three of the dancers, and the latter, Miriam and Irene—were well conceived and well carried out. Miriam's Egyptian dance to music from "Aida" was also most effective, and both the "Liebesleid" of Kreisler, danced by Phyllis, and "Milady's Corsage" by Irene were strikingly effective. The costumes in all the dances were artistic and appropriate, and added much to the general effect.

J. A. H.

Elinor Graydon's Début

Presenting an admirably diversified program, Elinor Graydon, pianist, made her recital début in Aeolian Hall on Friday evening of last week. Miss Graydon has mastered, to a considerable extent, the mechanics of her art, and, for one of her youth, she plays frequently with much expressiveness and charm. She has not yet penetrated fully the meaning of such a master-work as Beethoven's Sonata in E, Op. 109, her reading of which while poetic and fluent was deficient in the deeper qualities of emotion and structural analysis. Miss Graydon's playing is essentially feminine in its grace and delicate finish. Time will doubtless broaden her style and impart more fire and authority to her playing. She gave with much charm and restrained color the well-known "Duet" Song without Words of Mendelssohn, and similar qualities characterized her playing of Chopin's G Flat Impromptu, Op. 51. Her program also included Schumann's Novelette in F Sharp Minor, Op. 21, No. 8; two Capriccios by Brahms,

[Continued on page 38]



Photo from a sketch made by Franz Winninger

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Chaliapin Returns to Metropolitan in Next-to-Last Week of Season

FEODOR CHALIAPIN returned to the Metropolitan stage on Friday afternoon of last week, enacting the part of *Mephistopheles* in a special performance of Gounod's "Faust," given as a benefit for the Free Milk Fund of the Mayor's Committee of Women. An enormous audience greeted the famous Russian basso and his principal associates, Mme. Alda (*Marguerite*), Armand Tokatyan (*Faust*) and Giuseppe De Luca (*Valentine*). Mr. Ananian was the *Wagner*, Kathleen Howard enacted *Marthe* and Grace Anthony was *Seibel*. Mr. Hasselmans conducted.

"Butterfly" Begins Week

The week, which was the last but one of the opera season, was opened with Puccini's "Madama Butterfly." Florence Easton was *Cio-Cio-San* and Marion Telva sang *Suzuki*. Although these two artists had been so seriously indisposed that the performance was threatened with cancellation, both singers gave admirable performances and sang their rôles with their customary finesse. Giacomo Lauri-Volpi was a manly *Pinkerton* and sang with superb sonority and animation. Mr. Scotti's *Sharpless* had familiar authority and polish, and the other rôles were safely intrusted to Miss Robertson, Messrs. Bada, Audisio, D'Angelo and Reschiglian. Mr. Moranzoni conducted.

Rosa Ponselle Returns

The return, after an absence of some weeks, of Rosa Ponselle on Wednesday evening as *Santuzza* in "Cavalleria" was a memorable occasion. This gifted soprano injected superb realism and force into the hackneyed rôle and sang it with splendid vocal reserve and purity. She was warmly applauded. Mr. Lauri-Volpi made the part of *Turiddu* a compelling one and sang it with his usual brilliance and tonal beauty. The other rôles were also in excellent keeping. Flora Perini was *Lola*; Millo Picco, *Alfio*, and Marie Mattfeld, *Lucia*. The Mascagni score was followed by the eighth performance of "Coq d'Or." A familiar cast included Mes. Sabanieva, Telva and Robertson and Messrs. Diaz, Didur, D'Angelo,

Audisio and Reschiglian. Rosina Galli again mimed charmingly. Mr. Bambo-schek directed.

"Freischütz" Repeated

The charming melodies of "Der Freischütz" excited the enthusiasm of a big audience on the evening of April 10. George Meader appeared as *Max*, Thalia Sabanieva as *Aennchen* and Gustav Schützendorf as *Zamiel*, but otherwise the cast was the same as at the first performance.

Mr. Meader sang artistically, giving due importance to the "Durch die Walder" aria in the first act and sharing in the honors of the incantation scene. Michael Bohnen, as *Caspar*, carried this scene through with great authority and exhibited remarkable subtlety also in the first act, wherein *Caspar* sets out to ensnare *Max*. Elisabeth Rethberg sang with consistently beautiful tone and a wealth of expression as *Agatha*, and Mme. Sabanieva was a vivacious and sweet-voiced *Aennchen*. Mr. Schützendorf effectively doubled the rôles of *Zamiel* and *Ottakar*, and the cast also included Carl Schlegel, Léon Rothier, Arnold Gabor, Louise Hunter, Charlotte Ryan and Nanette Guilford. Artur Bodanzky conducted.

"Traviata"

"La Traviata" was given on Friday evening, with Mme. Bori in the part of the heroine, *Violetta*, and Mr. Lauri-Volpi as *Alfredo*. Both artists won brilliant successes. Mme. Bori's singing had all its customary charm and delicacy, and Mr. Lauri-Volpi's beautiful tenor voice has rarely sounded fresher and clearer. He was admirable both on the histrionic and lyric side. The cast was excellently rounded out by Mr. Danise (*Giorgio Germont*), Minnie Egner, Henrietta Wakefield and Messrs. Bada, Picco, D'Angelo and Picchi. Mr. Moranzoni conducted.

"Carmen" Proves Stirring

"Carmen" was given for the last time this season at the Saturday matinée before an unusually demonstrative audience. Ina Bourskaya as *Carmen* and Giovanni Martinelli as *Don José* headed the cast. The Russian interpreter of *Carmen* injected a generous measure of ginger in the rôle and thereby won endless rounds of applause. Martinelli as *Don José* proved as impassioned a singer and lover as he has ever been. Marie Sundelius was the sympathetic *Micaela*. José Mardones again proved his versatility in the rôle of the *Toreador*. Others in the excellent cast were Marie Tiffany, Henriette Wakefield, Ananian and Paltrinieri. Hasselmans conducted.

Bohnen as "Hans Sachs"

Michael Bohnen made the last "Meistersinger" of the season on Saturday evening, April 12, memorable by his characterization of *Hans Sachs*, the cobbler of Nürnberg. He was a genial, jovial *Sachs*, with a twinkle in his eye, who hid his clever scheming behind a paternal beard. Mr. Bohnen is a consummate artist, as an actor and as a singer. There was in his interpretation not a single superfluous gesture, and a wealth of understanding and spirit. He sang with power and full, firm beauty of voice. He made you remember that *Hans Sachs* was not only a shoemaker but a poet.

The production, as a whole, dragged interminably. The tempo was slow and, as a result, the performance almost five

hours long. Delia Reinhardt was a charming and simple *Eva* and sang with grace and delicacy of voice and style. Gustav Schützendorf was a malevolent *Beckmesser*; even his voice seemed colored by his characterization of the part. Marion Telva was a rather young but decidedly effective *Magdalena* and George Meader was excellent as *David*. Curt Taucher gave his usual stolid interpretation of the *Knight*, but seemed in good voice. The rest of the cast included Arnold Gabor as the *Night Watchman* and the *Mastersingers* Leon Rothier, Carl Schlegel, Max Bloch, Angelo Bada, Pietro Audisio, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolf and William Gustafson. Mr. Bodanzky conducted.

H. M.

Heifetz at Opera Concert

Jascha Heifetz was the added attraction at the last but one of the Sunday night concerts at the Metropolitan on the evening of April 13. He played in his usual flawless style and was wildly applauded by a capacity audience. His numbers were Mendelssohn's Concerto in E Minor, Chopin's Nocturne in E Flat, "Cortège" by Lili Boulanger, "Stimmung" in D Minor by Joseph Achron and Ries, "Perpetuo Mobile." Operatic arias were sung by Thalia Sabanieva and Friedrich Schorr and Marcella Roeseler sang three songs by Richard Strauss. Ellen Dalossy and Marion Telva sang a duet from Rossini's "Stabat Mater." Giuseppe Bamboschek led the orchestra in Bazzini's Overture, "Saul," Scriabin's "Poème de L'Extase" and a work by Glazounoff.

H. C.

New York Concert Events

[Continued from page 37]

Liszt's "Dance of the Gnomes," and Grieg's Ballade in G Minor, Op. 24. She was received with great cordiality by a good-sized audience.

B. R.

Miss Negri's Second Recital

Although Flora Negri, soprano, who several weeks ago made her recital début, was suffering from a cold on the occasion of her second New York recital, Friday evening of last week in the Town Hall, that handicap was rarely apparent. It was only when Miss Negri was required to employ a big, dramatic tone that a slight hoarseness clouded her remarkably beautiful voice. At her best, this singer produces tones of extraordinary purity and sweetness; the timbre of her voice is a sheer delight to the ear. Developed to the utmost and buttressed by further maturity, it should carry Miss Negri very far in her art.

She sang a fairly interesting program last week, although one that was by no means of consistent intrinsic musical worth. Such rubbish as Leroux's "Le Nil" (in which Mark Wornow played the violin obligato with thin tone and uncertain intonation) is eagerly gulped down by audiences, and that is the only excuse for singing it. The artist was also wildly applauded after an inconsequential "Sérénade du passant" by Massenet, which she repeated, and after Weingartner's "Motten," also repeated. There was much better music in the items by Donaudy, Zanella, Rossini, Weber, Haydn, Rimsky-Korsakoff and other composers represented on the program. The latter closed with an American group by Curran, Rapoport, Uterhart, Ganz and Spross. Miss Negri sang with distinctness in five languages, including Russian, and in general succeeded admirably in transmitting the sentiment of her songs. She was accompanied by Nina Massell.

A. T.

Hanna Van Vollenhoven

Hanna Van Vollenhoven, pianist, who was heard in recital earlier in the season, re-appeared in Aeolian Hall on the afternoon of April 12, before a sizeable audience. Miss Van Vollenhoven began her program with two Brahms Rhapsodies, those in G Minor and B Minor. Following these she played the Schumann "Papillons," Impromptus by Schubert and Chopin, the Chopin Scherzo, Op. 39, No. 3, and pieces by Tonnin, Henselt-Godowsky, one of her own composition, and the Liszt Mephisto Waltz as a finale.

The same qualities of excellence that were noticeable in Miss Van Vollenhoven's playing at her first recital were again apparent: a fluent technique, clear pedaling and a fine sense of phrase. She has a tendency to hurry her rapid pieces,

the Chopin A Flat Impromptu especially being taken at breakneck speed, but apart from that her playing was excellent indeed. By clever differentiation she relieved the "Papillons" of much of its monotony. The Schubert Impromptu was a fine piece of cantabile melody, and the Liszt Waltz, somewhat tawdry in itself, was given brilliantly. The artist's own composition was played "by request" and was much appreciated.

J. A. H.

Robert Imandt's Recital

Robert Imandt showed undoubted artistic qualities as a violinist at the Central Opera House, Sixty-seventh Street, on Sunday afternoon, in a program arranged as an attraction at the National Defense Committee Bazaar. Equipped with facile and resourceful technique, and producing a tone of appealing quality, Mr. Imandt manifestly delighted his hearers in a miscellaneous group of popular solos, including a Spanish Dance by Granados, as transcribed by Kreisler; "Intrada," a Nachez adaptation of a Desplanes melody; Kreisler's "Tambourin Chinois," and a Berceuse by Fauré.

This was a program of the light character happily suited for an occasion of this kind, and Mr. Imandt, who played it with refreshing charm, caught the fancy of his large audience unmistakably, and had to acknowledge repeated recalls. Raymond Bauman played his accompaniments effectively.

Chaim Kotylansky sang in powerful baritone voice and with considerable expression several Russian and Jewish folk-songs, and was also persistently recalled.

W. S. E.

Rudolph Bochco Plays

Rudolph Bochco exhibited breadth of style in alliance with commanding technique in his violin recital at Aeolian Hall on Sunday afternoon. He was fully at home in the complexities of the Bach Chaconne, and distinguished his performance of it by clarity of form, artistic insight and a full, rich tone. With Joseph Adler at the piano, Mr. Bochco made the Bruch Concerto in G Minor another feature of his program. The slow movement particularly was given with beautiful effect. The Pugnani-Kreisler Praeludium and Allegro opened the program, and the violinist's grace of style was admirably illustrated in a miscellaneous group, which included a brilliant performance of Sarasate's "Zapateado," a fine reading of Brahms' Hungarian Dance, No. 7, a Chopin Valse and other numbers. Mr. Bochco was greeted with acclamation, and had to add many encores to his program list.

W. S. E.

Prodigy Makes Début

Rosemary Finkel, a thirteen-year-old pianist from Washington, gave a recital in the Carnegie Chamber Music Hall on the afternoon of April 13, and disclosed unusual powers as a pianist, even in these days of prodigies and near-prodigies. Her program included three works by Bach, Beethoven's Sonata in A Flat, Op. 26, Liszt's arrangement of Schubert's "Hark! Hark! the Lark!" Chopin's Prelude in C Minor and No-

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Beethoven's Two Greatest Works Given by New York Forces



ALTHOUGH New York's orchestras have ended their regular series, the week just past was one of the most interesting and memorable of the entire season. This was due to three factors: The revival, by the Oratorio Society, of Beethoven's splendid "Missa Solemnis"; the local debut of the Rochester Philharmonic under Albert Coates' bâton, and the first of two performances of the Ninth Symphony by the Philharmonic Society and Schola Cantorum. The teeming beauties of Beethoven's masterpieces deeply impressed the audiences, and the works fittingly capped a season of extraordinary activity and brilliance. On Mr. Coates' program were two novelties—his own "Suite Ancienne" (three movements of which were played), and a Ballad for Two Pianos and Orchestra, by the young American composer, Leo Sowerby.

The "Missa Solemnis"

The crowning event of this, the jubilee season of the Oratorio Society of New

York was the performance, on Wednesday evening of last week in Carnegie Hall, of Beethoven's "Missa Solemnis." One hundred years ago, plus three days, the first production of the entire Mass took place in St. Petersburg; and last week's performance was commemorative of this historic occasion. The Oratorio Society and its conductor, Albert Stoessel, had the assistance of a solo quartet comprising Olive Marshall, soprano; Helena Marsh, contralto; Judson House, tenor, and William Gustafson, bass; and of the Symphony Society of New York. The organist was Philip James.

Beethoven's grand genius flowered nowhere more marvelously, more majestically than in this Solemn Mass in D. Only in the Ninth Symphony does he attain to such dizzy heights of greatness or utter the universal note with such passion, tenderness and exultancy. Here in very truth is music that is of the earth yet never mundane, music at once profoundly religious, dramatic and intensely human; in brief, music of transcendent grandeur and inspiration. Approaching it, one can well repeat after Vincent d'Indy, "We stand in the presence of one of the greatest masterworks in the realms of music. Only works like Bach's Mass in B Minor and Wagner's 'Parsifal' can be compared with it."

"During four consecutive years" (to

continue M. d'Indy's appreciation of the Mass) "Beethoven constructed this prodigious monument; he seems as though transfigured by it," say those who approached him. He dwells above terrestrial contingencies, and knows that he is writing on a divine text. He has had the sense and the accentuation of the Latin words of the Holy Sacrifice minutely explained to him. He is armed to compose the sublime hymn of prayer, of glory, of love and of peace, to which he adds the epitaph: "Coming from the heart, may it go to the heart."

One would like to quote the eloquent French commentator at length, but place must be given to some historical data. In the summer of 1818 the Archduke Rudolph (Beethoven's pupil) had been appointed Archbishop of Olmütz. The composer was then engaged in his Sonata in B Flat, Op. 106, but he immediately threw himself into the creation of a grand Mass for the installation of Rudolph, which was set for March 20, 1820. He began work upon the Mass in the autumn of 1818, and during the whole year following devoted himself almost solely to this task. He was lost to the outside world, lost to everything but the raising of this tonal edifice which had engaged his spirit. Schindler describes in some detail his passionate and furious struggles with this task, the terrible travail which transformed him into a soul possessed, a species of musical madman, who sang, shouted and stamped. Truly this music was born of prayer and fasting; for a whole day and night at a time the master would labor over these pages, without rest, without food, in a very frenzy of creation.

The time of the Installation came, and the Mass was unfinished. The worse for Rudolph, and the better for posterity. Indeed, it was not until 1823 that he wrote Finis on the great sheaf of pages and added the simple and sublime epitaph dedicating the score to humankind. Excerpts from the score were produced in Vienna not long after the work's completion, but the Mass was not given in its entirety until 1824, when it was heard in the Russian capital. Two decades were to pass before the world came to realize that a masterpiece was gathering the dust of neglect.

Rarely Given in America

America has heard the Mass on but few occasions. It was not until the seventies that it was heard on this continent, and, according to reliable authorities, it received but five performances in New York prior to that given last week. Ten years had passed since

its last production in this city. The reason for this neglect is not very far to seek. Much erudite ink has been devoted to discussing the Mass' "cruel technical demands," "merciless writing for the voices," etc., etc. As a matter of fact, these observations are all too true; there is probably no more exacting and formidable work for chorus and soloists in the whole literature of great music. The few choruses possessing sufficient technical equipment to undertake the Mass are steadily bashful about doing so. For the score not only makes extravagant demands upon all the singers concerned, but is not particularly "grateful" in actual performance. That is to say, it is not a showy, "clever" or brilliant work. Impressive, massive, rugged, it is like some lonely and far-off mountain peak, the ascent of which means bitter and unflagging toil. It needs ardor and daring to conquer these heights, and the most steadfast persistence.

The Mass in D is not liturgical in the strictly orthodox and conventional sense. None the less, it is profoundly, abidingly religious in spirit and essence. It is the religious expression of a revolutionary spirit, of a soul unshackled by the flimsy bonds of convention or formula. In this Mass a tremendous spiritual drama unfolds in tones poignant and tender, in harmonies subtle and simple by turn, on a scale which to the ordinary listener seems overpowering. It is not easy to grasp the high message of this music at a single hearing; the score drains and exhausts the spirit. Here, as few other men have done before or since, Beethoven relegated technique to its proper place in the scheme of a work of art. The mind passes over what in a lesser man would be infelicities in writing; the curiously instrumental style in which much of the solo and choral portions are set down seems somehow appropriate and inevitable. The truth is, of course, that a musical king like Beethoven can, in a sense, do no wrong. The details of technique, all the externals, are merged and dissolved in the grand whole.

Five divisions make up the Mass in D. Each is powerful and moving in a different way. The glowing "Kyrie," the exultant "Gloria," the ineffable "Credo" with its mystic pages of the Descent of the Saviour; the touching and tender "Sanctus" and the final "Agnus Dei,"—that mighty exhortation closing in a mood of grave gladness—before these miracles of tone, language halts and stammers. It is all of a piece, this Mass; a drama as mighty and seizing, as drenched with the essence of religious fervor as an inspired missal from some profound and ancient pen. Yet always it is of the earth; deeply, enduringly human; and in that, perhaps, its true miracle consists.

The Performance

The performance last week was, all things considered, a commendable one. The difficulties (to repeat) are terrific, the voices being constantly required to ascend and descend to the uttermost limits of their compasses. High B-flats are no rarity in this score, and here and there this pitiless note must be retained for several bars in a moderately fast tempo. It is a maddening species of tessitura. In general, the women last week exceeded the men in the matter of tone; indeed, the male voices were often indistinct, failing properly to sustain and emphasize their strands in the intricate contrapuntal fabric. The soloists attacked their trying parts bravely, and did well by the florid and expressive lines—lines that are often instrumental in character. Their contribution to the scheme of the whole was a generally admirable one, and rarely indeed were the individual voices overshadowed or blurred by the great choral ensemble. Particularly fine and eloquent was Mr. House's singing of the tenor part, one of the most formidable with which an artist could be faced.

The orchestra, on the other hand, played with little warmth and expressive power, and from where this reviewer sat, its tone sounded strangely dull. Gustav Tinlot did his best with

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State's Duty Is to Provide Trained Music Teachers for Public Schools

[Continued from page 6]

results are attained through this policy; study and practice is stimulated because of the inevitable comparison and competition with others; musical education is not interrupted during the high school period; standards of teaching are steadily raised; good teaching is rewarded and incompetent teachers eliminated by the evaluation of the teacher's work through semi-annual examinations of the pupil. The recognition of the study of music under outside teachers as a part of the school curriculum protects and benefits all directly concerned—the pupil, the teacher, the parent and the school.

Music in College

The attitude of the colleges and universities toward music has radically changed during the last decade. Six years ago less than one-third of several hundred American colleges reporting granted entrance credit or credit toward graduation. In 1923 more than eighty per cent of over 300 colleges answering a questionnaire reported that entrance credit or credit toward graduation is allowed for music. Some institutions seem to have gone beyond the usual limit concerning music credits. At Harvard University, for example, three-fourths of the number of units required for the A. B. degree may be earned in music.

Each year the public schools are offering more and better opportunities for a well-rounded musical education. It is literally true that music has become an integral part of the curriculum from the kindergarten through the university. The musical program for the schools as it is now functioning in the most progressive city systems and rural communities, if put into operation in an entire State, would revolutionize musical conditions in a decade. Given a fair chance in childhood, every normal child becomes a singing child; a singing child becomes a singing adult; a singing adult becomes a music lover and a music patron.

No subject in the school curriculum makes a greater contribution to the spirit of unity, democracy and cooperation; no other study brings a larger measure of happiness and good fellowship. Music, properly presented, makes a unique and vital appeal to children and to youth, from the kindergarten to the university. We are only beginning to understand its potential influence in the formation of character, its possible contribution to school, home, church and community life.

Efficient Leadership Wanted

So far we have spoken of the reaction to music, the results attained, the benefits derived, *where music functions successfully*, intimating that these results are achieved *only in an occasional community*. Why does music teaching in the schools ever fail? Why does a child ever say, "I hate music?" Why do we hear noisy, unmusical singing throughout the grades instead of mellow, beautiful, expressive singing? Why does this high school or college glee club sing cheap, unworthy music with forced and strident tone quality? Why does this band produce noise instead of music? Why is this orchestra playing out of tune, with impossible tempos and no evidence of musicianship? Why is the teaching of harmony a mechanical, uninteresting thing, barren of musical results? Why are reading power and good part singing lacking in grades and high schools? Why do the best musicians sometimes look down upon music in the schools?

Even the non-musical reader who has followed this article thus far sees clearly that the many-sided musical program which has gradually evolved in the schools demands a high type of trained leadership. Wherever there is efficient leadership in any branch of music teaching there will be found distinctive results. The children in the grades, the youth in the high schools, the young men and women in normal school and college always react favorably, enthusiastically, indeed, to efficient music teaching.

Trained and capable leadership is indispensable; the demand greatly exceeds the supply. Therefore the greatest and most urgent need is for high-class schools for the education of leaders. If music in the elementary, secondary and collegiate schools of the nation is to function normally and produce the distinctive results which are to be found in "an occasional community," every State must

set up adequate musical standards for the supervisor and classroom teacher and then establish schools and courses where teachers may obtain the necessary training. This surely is a State problem. City standards and city training schools only increase complications and inequalities; the State alone possesses the necessary authority and administrative machinery. State standards, State training schools and State certification seem to be the only effective means of insuring satisfactory teaching and supervision in all parts of the commonwealth.

The Training of Teachers

Obviously the teacher training problem has three definite and distinct phases: The training of the classroom teacher who must do at least nine-tenths of the teaching in the grades; the training of the special teachers, vocal, theoretical and instrumental, for the junior and senior high schools, who do all the teaching; and most difficult of all, the selection and education of the supervisor on whose administrative and teaching ability depends the success of all concerned.

Considering that music teaching consumes one-fifteenth of the school day during the first six years of school life and an increasing proportion of the high school day, the failure of the State to require and provide satisfactory standards of teaching and supervision is a serious and unfortunate neglect of duty and shifting of responsibility.

What Pennsylvania Is Doing

The State of Pennsylvania has fully recognized this obligation and taken the necessary steps to meet it. The Pennsylvania educational program adopted in 1920 and enacted into law by the 1921 legislature radically changed the official attitude toward music, art and health. The following features of the 1921 code directly affect music in the schools:

1. Music must be regularly taught in every elementary school, public and private.
2. By September, 1927, every teacher must be a normal graduate or the equivalent, holding standard certification.
3. A prescribed course of musical training is made one of the requirements for every standard certificate.
4. The minimum salaries of teachers and supervisors materially increased.

Following the necessary legislation, the first steps taken were: (1) the appointment of a State Director of Music, (2) the setting up of musical standards for the classroom teacher and (3) the preparation of a standard course for supervisors, representing at least three years of intensive work after graduation from a four-year high school or equivalent academic education.

The course for supervisors requires the entire time of the student, prescribes a schedule of twenty-two to twenty-six hours a week and aggregates over 100 semester hours. High standards are required in the fundamental skills—sight-reading, ear-training and harmony (including keyboard harmony). Study of voice and piano is continued throughout the course. Each student must play at least one orchestral instrument and have not less than one year orchestral experience.

Methods for grades, junior high school and senior high school, band and orchestra and violin classes, general methods and school management, psychology and child study and history and principles of education, are all stressed as vital elements in the supervisor's training. Practice teaching under actual school conditions, choral and orchestral conducting and chorus and orchestra practice are considered of first importance. The course aims to meet the many and varied demands which music in the public schools now make upon the supervisor. As soon as possible another year will be added and a degree granted on completion of the four-year course.

At the time the course was formulated by the Department of Public Instruction, the University of Pittsburgh was the only institution in the State offering a supervisor's course which fulfilled the new requirements. The four-year course at this institute was later transferred to the Carnegie Institute of Technology at Pittsburgh, where it has been broadened and enriched and carries the degree of Bachelor of Arts in Music. The department of music at Carnegie offers

many valuable advantages to the supervisor, among which are its fine orchestra and excellent theoretical courses. The course is under the general direction of Dr. Will Earhart, Director of Music in the Pittsburgh schools.

In 1921 the standard course was installed in three of the fourteen State normal schools: Indiana, under the direction of Robert Bartholomew; Mansfield, under the direction of Grace E. Steadman; West Chester, under the direction of C. Edward Hausknecht.

The graduates at these schools receive a diploma and a standard State certificate for supervision, which is made permanent after two years of successful experience.

At each of the three normal schools offering the course five of the members of the music faculty are thoroughly trained and experienced supervisors, a most important qualification. The living expenses and tuition are surprisingly low.

Thus the State, after setting up adequate standards for the supervisor, provides schools conveniently located for students in all parts of the State, where excellent training is offered at a minimum expense.

The standard course is also offered at Temple University, Philadelphia, under the direction of Minerva Bennett, and at Combs Conservatory, Philadelphia, under the direction of Marion Jameson.

These six institutions make ample provision for all who are preparing to enter the profession, excepting teachers in service.

Summer Session Established

There remains a large number whose needs are not met by the all-the-year-round schools. Supervisors in service who want additional training, private teachers who desire to enter the field of supervision and elementary and high school teachers who wish to become supervisors of music. These cannot afford to stop teaching and devote years to study. The summer vacation is their only opportunity to get the required training. (Six semester hours each year are required of all supervisors who do not hold standard certification.)

The demand for higher efficiency places upon the State the responsibility of providing the necessary training. To meet this obligation the Pennsylvania summer session for the training of supervisors of music was established in 1922 at West Chester, under the direction of the present State Director of Music. The entire plant of the State Normal School, the largest in the State, was turned over to the music school. A faculty of thirty specialists was employed, twenty-two of whom were previously instructors at the Cornell University summer session.

While the summer session must maintain the standards of the three-year course given in the all-the-year-round schools, the procedure is necessarily dif-

ferent, owing to the short sessions. The principal differences are: (1) more advanced entrance requirements, (2) more mature students and more intensive work and (3) home study courses.

The advanced entrance requirements are: at least two years' teaching experience after graduation from a four-year high school; one year of college English or its equivalent; sight-reading, ear-training and theory, representing not less than one year's work in each.

Home Study Courses

These home study courses include advanced sight-reading, history of music and current events, music memory and appreciation, voice-training, and not less than three years' study of the piano. (Only the examinations are given at the school.)

Six distinct lines of work are offered at the summer session: (1) for supervisors of music, (2) for special teachers of music in the junior high school, (3) for supervisors of instrumental music, (4) for community song leaders, (5) for band and orchestra players (beginners and advanced), (6) for private study of voice, piano, organ, violin, cello, harmony, composition, conducting, posture, breath-control and Dalcroze eurhythmics.

Practice at the School

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Carnegie Hall Has International Roll of Fame

[Continued from page 3]

ing behind the five-story brick store and dwelling that occupied this corner where the stage entrance was and is still located. The interior of the main part of the building was virtually the same as at the present time with the exception of the top floor behind the high mansard roof, which was later removed. This entire floor was divided into ten "lodge rooms" and a large banquet hall and kitchen, all lighted by skylights. The building was as nearly fireproof as it was possible to make it at the time, being built practically entirely of steel, iron, terra-cotta and brick.

The First Committee

The "Music Hall Committee, Limited," consisted of Morris Reno, president; Stephen M. Knevals, treasurer, and Frederick William Holls, secretary. The board of directors consisted of John W. Aitken, Andrew Carnegie, Walter J. Damrosch, William S. Hawk, F. W. Holls, Sherman W. Knevals, S. M. Knevals, Morris Reno and William B. Tuthill. Mr. Tuthill was also the architect.

The parquet could be floored over so as to be used for a huge ballroom, and there were, and still are, for that matter, a number of smaller halls, including the "recital hall" now known as the "Carnegie Lyceum." Much stress was laid upon the perfection of the ventilating system, which was able to give eight million cubic feet of fresh air every hour!

Tchaikovsky Comes

"Music Hall" was opened with a series of gala concerts beginning on Tuesday, May 5, 1891, and the *Times* of the following morning had the headline, "A Russian Composer Warmly Greeted." The "Russian Composer" was none other than Piotr Ilyitch Tchaikovsky, who had been invited by Walter Damrosch to make his first visit to this country and take an active part in the ceremonies, besides conducting several of his works for the first time and giving others their first American hearing.

The orchestra was, of course, the New York Symphony and the chorus the Oratorio Society. The ceremonies began with the singing of the "Old Hundred," after which Morris Reno introduced Bishop Henry Codman Potter of the Episcopal Diocese of New York as orator of the evening. Bishop Potter, according to the *Times*, "struck a few preliminary chords of glittering generalities" and then took as his main theme "Memory," saying among other things, "Let us be glad that although Dr. Damrosch is no longer with us we have one who bears his name and inherits his ability." On the completion of Bishop Potter's address, one stanza of "America" was sung and then the real concert began.

Festival Programs

The program of the first evening consisted of the "Leonore" Overture No. 3, after which Tchaikovsky conducted his "Marche Solennelle." Mr. Damrosch then gave the first American performance of the Berlioz Te Deum. The work was sung originally in the church of St. Eustache in Paris on April 30, 1854, a few days after an attempt to assassinate Napoleon III. Berlioz considered the "Judex Crederis" the finest thing he had ever composed.

The following evening Mendelssohn's "Elijah" was sung, the event being, as the *Times* critic naively wrote, "no more important than an ordinary concert." The soloists were Antonia Mielke, Anna L. Kelly, Marie Ritter-Goetze, Andreas Dippel, Thomas Ebert, Emil Fischer and Ericsson Bushnell.

The third concert, a matinee, was a miscellaneous program, the principal features of which were Tchaikovsky's conducting of his Suite No. 3 and Clementina de Vere's singing of an aria from Massenet's "Esclarmonde," into which, according to the *Times*, Sybil Sanderson, the original *Esclarmonde*, "had introduced her much talked of Eiffel Tower squeak." The evening concert included the first American performance of Schütz's "Seven Last Words," two unaccompanied choral numbers by Tchaikovsky, "Pater Noster" and "A Legend," the latter better known by its first line, "Christ, when a Child, a Garden Made." The program concluded with the "Sulamith" of Dr. Leopold Damrosch, for soli, chorus and orchestra. The



CARNEGIE HALL AS IT IS TODAY

Comparison with the Architect's Sketch Reproduced on Page 3 Will Indicate the Additions and Changes Made to the Original Building

event of the matinee concert the following afternoon was Adele aus der Ohe's playing of the B Flat Minor Concerto of Tchaikovsky under the conductor's baton. The program also included the Prelude and Flower Music from "Parsifal," with Mrs. Gerrit Smith, Mrs. Theodore Toedt, Miss Kelly, Selma Kronold, Mrs. Carl Alves and Mrs. Morris as the soloists. The final concert was Handel's "Israel in Egypt."

While these concerts were going on at "Music Hall," among other amusements holding the attention of New Yorkers were Richard Mansfield in "A Parisian Romance" at the Garden Theater, Stuart Robson in "The Henrietta" at the Union Square Theater and Rose Coghlan in "The Tinted Venus" at Daly's. Mansfield and Robson are dead, the Union Square and Daly's are no more and, while the Garden Theater still exists, the theatrical world has moved far away, and Rose Coghlan, once the toast of the town, no longer appears professionally.

Paderewski's American Début

Probably the first American début of a single artist of great importance that occurred in Carnegie Hall was that of Paderewski, which took place on Nov. 17, 1891. The great pianist, who still holds an unassailable position in the musical world, was then thirty-one years old and had made his début four years before in Vienna. His appearances in Paris had been sensational and his arrival in this country was looked forward to with such interest that it was said that Madison Square Garden would not have been large enough to hold the crowd that wished to hear him.

Seidl with the Philharmonic

When Theodore Thomas left New York in 1891 the baton of the Philharmonic Orchestra, America's oldest symphonic body, fell to Anton Seidl. Seidl, whose untimely death from ptomaine poisoning in 1898 is still a matter of regret, has left a memory not only as a musician but as a man which is equalled by few. Among the many interesting performances which he gave with the Philharmonic Orchestra in Carnegie Hall was the world-première of Dvorak's E Minor Symphony, "From the New World." Dr. Dvorak had come to America in 1892 to become artistic director of the American Conservatory in New York, and while in this country

it exerts the influence it ought, the debt which we shall owe to Dr. Dvorak will be incalculable." Just how much the symphony has influenced American compositions cannot be discussed here, but the point is an interesting one.

Other Notable Conductors

After the death of Seidl Emil Paur became conductor of the Philharmonic, leaving the Boston Symphony to do so. Walter Damrosch succeeded him in 1902, holding the position for one season, when there followed several years of guest conductors, and Wassili Safonoff was leader from 1906 to 1909. He in turn was succeeded by Gustav Mahler. Mahler, in order to carry out his ideas with regard to the reorganization of the orchestra, was given autocratic powers and threw himself into the task with tremendous energy. He achieved magnificent results but he suffered a breakdown in consequence, which necessitated his resigning early in 1911. He went back to Vienna, where he died in May, the same year.

Another interesting world-première which took place in Carnegie Hall was that of Richard Strauss' "Sinfonia Domestica." Strauss paid his first visit to this country in 1904. He brought the work with him for first production, and it was given on March 21 of that year by the Wetzler Symphony, the composer conducting, and shared the program with "Also Sprach Zarathustra" and "Don Juan." It was received with derision in some quarters and amusement in others, and the succeeding twenty years have done little to establish it on a par with the composer's works of a similar kind.

It would be impossible to give a list of all the great musicians who have been heard in Carnegie Hall, for such a list would read like a catalogue of some international hall of fame. All the great ones who have come to America since the erection of the hall have played, sung or conducted there.

As has been said, Mr. Carnegie felt that the hall should be self-supporting. He was therefore disappointed because the public did not do its part, and he accordingly bought in all the stock that he did not already own. The problem also arose of how to make the institution bring in a steady income, and the plan of adding studios was accordingly put into force in 1898. The property at the corner of Fifty-sixth Street and Seventh Avenue was accordingly acquired and the studios added. At the same time the mansard roof was removed and the lodge rooms were turned into studios. Four years later, in 1902, the studios on the Fifty-seventh Street side were added, bringing the building to its present size, with a total of about 150 studios. It is a significant fact that the rental of these studios has been increased only twenty-five per cent in thirty years.

JOHN ALAN HAUGHTON.

Leading Artists Visit Vancouver

VANCOUVER, B. C., April 12.—Ignace Jan Paderewski, pianist, appeared in recital recently under the local management of Lily J. Laverock and was given an enthusiastic reception. Harold Bauer, pianist, and Pablo Casals, 'cellist, gave a recital on April 1, also under this management, before a capacity audience. Edouard Gendron was accompanist. Mark Hambourg, pianist, was also a visitor to the city in recital lately. The local manager was Walter F. Evans.

A. WINIFRED LEE.

Lisa Roma, soprano, who has recently returned from a tour with the Kansas City Little Symphony, will appear at the Syracuse Festival next month in place of Helen Hobson, who was obliged to sail for Europe.

became greatly interested in American folk-tunes.

Few compositions of late years have aroused more discussion than this symphony, and much ink was spilled before and after its performance concerning it as a piece of music and as a piece of American music. Feeling ran high on the subject and there was much acrimonious discussion in public and private concerning its merits. Dvorak was charged with making a "nigger symphony" because he advised the American composer to go to folk-songs for his inspiration. It was also denied that the stamp of American nationalism could be impressed upon music in classical forms because these melodies were not really native. This, however, is a subject which is still under discussion, thirty-one years after the appearance of the "New World" Symphony.

Première of "New World" Symphony

The première of the work occurred on Dec. 16, 1893. The previous day a public rehearsal had been held, as was the custom of the larger orchestras at the time, and the date, Dec. 15, is the one usually given; but the formal première of the work was the following day. Seidl conducted and Dvorak sat in a box in the second tier, from which he was compelled to bow many times in response to the applause, particularly after the Largo, which seems to have made the deepest impression on the audience.

Writing of the work in the *Tribune* the following day, the late H. E. Krehbiel said that its production was "an incident full of significance for the future of American music. The example has been set. Will it be followed?" Later in the same article Mr. Krehbiel said, "If



Photo by Arnold Genshe

ROBERT

IMANDT

"His playing was that of a very great artist, poetic and rhapsodic in the best sense of two words much abused by people who talk about music."—*Boston Globe*, March, 1924.

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New Issues Include Music from Film Plays

By SYDNEY DALTON



It is not difficult to imagine great possibilities for the symphonic and operatic composers working in collaboration with the moving pictures. He has plot, action and setting on which to hang his music, lacking only the singing—which might or might not be an advantage. Even the most casual patron of the silent drama is aware that a picture loses something of its effect if unaccompanied by instrumental music—even of the mediocre and misfit quality which is usually furnished. A really fine photo-music-drama, produced by an artistic director, and a distinguished composer of orchestral works offers possibilities that fire the imagination. Attempts along this line have been made and are being made.

Excerpts by F. S. Converse from a Photo-Music-Drama. An intriguing example of this kind is a suite of piano pieces by Frederick S. Converse, entitled "Scarecrow Sketches" (Oliver Ditson Co.). These are excerpts from the photo-music-drama entitled "Puritan Passions," based on Percy MacKaye's play, "The Scarecrow." The film version was given for the first time in August of last year, and Mr. Converse's orchestral accompaniment, or adornment, is one of the first examples of a composer of distinction writing a complete and unified score of symphonic proportions for a moving picture. These six excerpts are of sufficient musical moment to deserve independent publication in the form of a suite. They are not, of course, primarily piano music, yet they are of no little interest to the pianist because of their musicianly skill and musical content. The titles of the several numbers are "The Awakening of Scarecrow," "Witch Dance," "Elégie," "Old Nick," "Tragedy" and "Romance." They create a desire to hear the complete orchestral score in its proper setting, as the characters and moods suggested seem so aptly and fittingly drawn. The imagination is stimulated even without the aid of the screen, and scenes of the early days in New England are conjured up. None of our composers is better fitted than Mr. Converse to grasp the locale of the story, and he seems to have done something unique in the realm of the moving picture and of music.

Piano Pieces by Homer Bartlett and Minnie Wright. Two compositions by Homer N. Bartlett, in descriptive manner, entitled "The Caress" and "A Morning Walk" (G. Schirmer), are written in the easy, flowing style of which Mr. Bartlett was a master. The first is a waltz, graceful and excellently written for the instrument on themes that are fresh and buoyant. "A Morning Walk" is piquant and equally facile in expression. Both pieces are good drawing-room music or teach-

ing material, and neither is difficult. Of about the same grade are Minnie T. Wright's "All on a Summer Eve," three pieces entitled "Romance," "Moon-Flower" and "A June Idyll," also from the Schirmer press. It is pleasant music, but the second of them has more to offer and is developed more expertly. Teachers should be able to use these pieces to advantage in their classes.

Solos for Piano. Alfred Pochon's "Old Haytien Cradle Song," for piano, is quite out of the ordinary in idea and in its handling. It is a crisp and rather angular melody, treated in unusual rhythmic figures that become more and more complicated. An idea of its tempo may be gained by noting that it would make a wonderful foxtrot, though this fine piece of music bears little other resemblance to that popular diversion. Like most of Mr. Pochon's works, this number is not easy to play, but it has fascination for those who essay it and for the listener. Camille Zeckwer's "Columbine" is from the same publisher (Carl Fischer) and is another excellent piano piece of a more familiar stamp. It bears more than a resemblance to Rachmaninoff's Melody in E, and, curiously enough, is in the same key. The first phrase is exactly the same in melody, accompaniment and rhythm. Nevertheless, the composer has used his material skillfully and has made of it a very agreeable bit of piano music. Another Fischer publication is Francis Young's "Beau Brummel" Minuet, used as a theme for the screen version of the play and dedicated to John Barrymore. It is a delightful specimen of the old dance and the arpeggiated chords in the right hand lend it an ancient flavor. It is not difficult to play and is well worth the attention of pianists, as it is much better than most of the minuets that find their way into print this day.

Miniature Etudes and Short Preludes for the Piano. The fourth book of E. Jaques-Dalcroze's "Fifty Miniature Etudes" (Paris: Maurice Senart; New York: Fine Arts Importing Corporation) contains fourteen short studies. The series covers, in a most thorough-going manner, all the intricacies of rhythm, beginning, in the first book, with easy examples and ending, in this fourth volume, with the most involved rhythmical figures. The music in itself is well written, and much of it is extremely interesting, but the chief attraction and the unique feature of the work is its rhythmical aspect. The composer makes use of every conceivable metrical combination and complicates each etude by changing time every bar or two. The notes themselves are not difficult to play; any pupil of fifth or sixth grade could manage them nicely, but anyone whose sense of time and rhythm is in the least defective will meet both his Waterloo and his salvation herein.

From the same press comes a book entitled "Sept Petits Préludes," by O. Ygou. It is music that displays great technical facility and ingenuity of construction and figuration, and from these viewpoints it invites attention. On the

other hand it is almost totally devoid of musical interest, so far as the emotions or feelings are concerned. It is music of the head, but certainly not of the heart.

New Teaching Material for the Piano. "In Fourteen Keys," by Cedric W. Lemon (Carl Fischer), is a book of fourteen short study pieces for piano, useful for third grade pupils. There is variety of style, rhythm and touch, and the music is of the kind that interests beginners. From the same press comes "March of the Boy Scouts," one of the nine "Happy Days" Sketches by Henry Holden Huss, some of which were reviewed a few weeks ago. It is a second grade piece, written in Mr. Huss' usual skillful manner. Another march is Bert R. Anthony's "On Guard" (Oliver Ditson Co.), for second or third grades. "Sweet Memories" is by the same composer and is a study in grace notes for the same grades. L. Leslie Loth's March, "The Seven Little Dwarfs" (G. Schirmer), is a fourth grade number that is attractive and entertaining. Two further Schirmer publications are Margaret E. Hamilton's Descriptive Pieces, "Shadows" and "Summer Happiness." They are more difficult than the foregoing and make good, though in no way distinctive, teaching material.

Four Recent Settings by Ralph Cox

Ralph Cox's "The Road to Spring" is of interest to lyric sopranos who are looking for a good waltz song to add to their repertory. It is light, graceful and effective. "Stepping Along" is a narrative song for medium voice, smooth-flowing and simple. "My Lady Moon" is particularly grateful for the singer and has been sung with success by Theo Karle (G. Ricordi & Co.). The same composer's "The Heart's Need" (Arthur P. Schmidt Co.) is an unusually attractive song of its type, with a lilting little melody in six-eight time and a well built climax at the end. There are two keys for this.

Five Melodious Songs by Clara Edwards

Five new songs by Clara Edwards show her to be possessed of a gift of melody and the ability to write effectively for the voice, qualities which are making her work popular with a number of our best known recitalists. These numbers are entitled "My Little Brown Nest by the Sea," "Tis Enough," "Dusk at Sea,"

"Happiness" and "The Little Shepherd's Song" (Jack Mills). The publisher of these has long been putting out popular "hits," and these songs show him to be equally adept in choosing ballads of an attractive nature. None of these songs of Miss Edwards gets far out of the ballad class, but of their kind they are exceptionally good. Not only are her melodies singable and effective, but her harmonies are natural without being either banal or strained. We particularly like "Dusk at Sea," a well sustained and expressive melody, and "Happiness," a broad, brilliant song that vocalists will find most grateful to sing.

A Group of Miscellaneous Songs

Florence Newell Barbour's "Where Happiness Grows" (Arthur P. Schmidt Co.) is engaging, and the pulsating melody and well constructed accompaniment make it a desirable song. The composer's music is better than her words, but the idea is well adapted for music. There are two keys. Addie Anderson Wilson's "Hi, Mister Sunshine" (published by the composer in Dothan, Ala.), is a very good setting of Frank L. Stanton's poem, naive and full of vim and interest. "Candide Vele," by Gennaro M. Curci (New York: Mauro V. Cardilli), is one of the best songs by this composer that we have seen. The melody has a strong Latin flavor and is most gratefully written for the singer, and the accompaniment is unusually well done. There are two keys. Raymond R. Wells' "Serenade" (Theodore Presser) has little to recommend it in the way of originality. It always does exactly what you expect it to do. It is printed for high and low voices.

Synonymous titles of Robert Huntington Terry's captivating and thrilling Spring Song "THE ANSWER" sometimes called "Springtime and Youth" as sung by Maria Jeritza, Sue Hayward, Anna Case, Gertrude Farrar, Sigrid Onegin, Florence Otis, Ethyl Hayden and others. "Springtime and Youth," "How do I Know?" "Springtime is here." This is "THE ANSWER" by Robert Huntington Terry. Published by G. Schirmer, Inc.

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Rochester Philharmonic, Under Coates' Bâton, Makes Brilliant Début in N. Y.

CAPTAINED by the dynamic Albert Coates, Rochester's new Philharmonic Orchestra stormed the inner citadel, Carnegie Hall, on Monday evening of last week, and in the face of their valiant attack the stronghold fell. For an organization of such extreme youth—this symphony is but a year old—Mr. Coates' forces played with extraordinary precision, brilliance and confidence. A huge and representative audience listened with a curiosity that rapidly gave place to mingled respect and enthusiasm.

The history of this orchestra may be sketched in a few words. Its nucleus is the organization that plays good music daily in the Eastman Theater in Rochester, and—if we understand the plan rightly—the funds derived from the receipts of this motion-picture theater are of material aid in maintaining the full Philharmonic. George Eastman, the patron angel of these enterprises, was indeed well advised when he brought to Rochester conductors of such qualities as Eugene Goossens and Albert Coates to drill and inspire the orchestral forces. The result of these leaders' efforts was immediately apparent at last week's concert. This is not to say that they have as yet succeeded in fashioning a perfect instrument. That would be a species of magic, black or white, and neither of the two English leaders is expected to exchange his bâton for a conjurer's wand. What they have done, as has been hinted above, is to bring their charges to a remarkable point of excellence, all things considered; to make them perform with spirit and a fine measure of understanding; to develop tonal qualities which, if still something lacking in warmth, refinement and volume, are yet decidedly out of the ordinary. In short, the Rochester Philharmonic is already many ells along on the stony road to orchestral mastery.

The program chosen by Mr. Coates for this New York début was a curious and not very commendable specimen. For one thing, it held no standard work, and whether or not prompted by a desire to avoid comparisons, it deprived the orchestra of an opportunity of showing its mettle in the classic repertory. There was, however, a capital "ersatz" for the classic element in Mr. Coates' own "Suite Ancienne," three movements of which served to open the program. In the prelude and fugue and the finale of this suite there are all the abounding vigor and vitality which inform this leader's conducting, and the minuet is pleasant and dainty music of no little charm. Written originally for piano, the five movements of the full suite were recently scored by Mr. Coates, and the work in its symphonic dress had its première in Rochester some six weeks ago. It served admirably to show the orchestra's precision in attack and release and was marked by some excellent effects of light and shade.

For the second number Italy was drawn upon, the work being Ottorino Respighi's pretentious "Fountains of Rome," a rather dull work and an original, but one admirably calculated to give reign to orchestral virtuosity. It is a score as difficult to perform as it is grateful when well executed, and Mr. Coates' forces again showed the results of stern drilling. Urged on by the exhilarating bâton of their leader, the players strove earnestly and well, often playing with genuine brilliance. If the string tone was now and then somewhat thin and anemic, if the woodwinds did not always develop a full, telling tonal ensemble, these were flaws to be expected and allowed for in an orchestra in the first green of youth.

A New American Score

After Italy, it was America's turn, this country being represented by Leo Sowerby's *Ballad for Two Pianos and Orchestra*, the solo parts of which were performed by those remarkable duet-pianists, Guy Maier and Lee Pattison. Mr. Sowerby's *Ballad* (it had its première with the Augusteum Orchestra in Rome a year ago, also under Mr. Coates' leadership) proved a disappointment to New York admirers of this young composer. It is overlong, diffuse, deficient in the deeper emotional qualities and not even expertly written as a whole. The work was inspired by "King Estmere," a poem in Thomas Percy's "Reliques of Ancient English Poetry." Mr. Sowerby has wisely not attempted to make the music programmatic or descriptive in

any literal sense, but simply to paint "a tone picture of the different characters." The poem, which is in old English, does not seem to have moved him to any large flights of fancy. He has set down music now gay, now sentimental, now dramatic, but scarcely ever distinguished. It sounds, for the most part, like something that has been said before and said with more eloquence. Nor do the two pianos blend well with the orchestral ensemble, the texture of which is sometimes too full and opaque to allow the solo strands necessary prominence. The scoring is sophisticated and frequently shot through with delicate and beautiful colors.

Messrs. Maier and Pattison did their utmost to bring distinction and vividness to their parts, playing with characteristic dash and expressiveness and maintaining a fine equilibrium between the two instruments, but they were faced

with a thankless task. Mr. Coates, who obviously believes in this music, also threw himself full-souled into its interpretation and coaxed a fine response from his players. The work and all concerned in its presentation had a most hearty reception from the audience.

Finally there was heard Ralph Vaughan-Williams' noble "London" Symphony, which, incidentally, Mr. Coates had conducted upon the occasion of his American début several years ago as guest leader of the Symphony Society of New York. It is a masterly score, large of limb, deeply sincere and notable on the technical side. Did space permit, one would like to discuss its merits at length. It inspired what was in every way the best playing of the evening and rounded out the concert impressively. Again this conductor showed himself one of the greatest living masters of the bâton. Mr. Coates and the orchestra were given a most friendly ovation, an ovation born of genuine respect and admiration. The audience included many of the outstanding musical personages now in New York.

BERNARD ROGERS.

New York Concerts and Recitals

[Continued from page 38]

turne in B, Rachmaninoff's *Prelude in G Minor*, two compositions by Debussy and the first movement of Mendelssohn's *Concerto in G Minor*, with her teacher, Felian Garzia, at the second piano.

The youthful pianist not only plays with an astonishing technical command of her instrument, with a tone of round and sonorous quality, but she performs with mature comprehension of her music. She has a fine sense of rhythm and rounds her phrases with an evident understanding of their meaning. Her best work was achieved in parts of the *Sonata*, Debussy's "Serenade of the Doll," and in the Mendelssohn work, which she played with brilliance. Miss Finkel has an unaffected stage manner and seems to be quite unconscious of her unusual talent. The hall was filled, and the audience grew excited as the program progressed and recalled her many times.

H. C.

Little Symphony Ends Season

The third and last concert of a series by the Little Symphony, Georges Barrère, conductor, was given at Henry Miller's Theater last Sunday evening. Mr. Barrère again prefaced his numbers with informal explanatory remarks. A feature of the program was a *Symphony in F*, Op. 9, by Adalbert Gyrowetz, a prolific eighteenth century composer, whose works do not deserve quite the oblivion which has been their lot. The work played on Sunday was in the simple form used by Haydn, and required much virtuoso work by the oboe player, Pierre Mathieu, who acquitted himself brilliantly.

Mr. Barrère played a solo group of works by Bach, Mozart and Gluck with the magical skill which has made him one of the leading performers on his instrument now before the public. The ensemble gave several interesting modern works including a *Suite "For My Little Friends"* by Pierné, made up of four engaging descriptive sections, of which the *Pastorale* for wind instruments and the stirring "March of the Little Tin Soldiers" particularly captured the fancy. Two Debussy numbers, "Arabesques" and the Waltz "La Plus que Lente," and three works of Spanish flavor—a "Calasera" by P. Laparra, a Mexican Lento Chant by the late Natalie Curtis Burlin, and a *Sequidille* by Albeniz—completed an interesting list.

After the concert proper, Mr. Barrère led his "Symphonic Digest," a medley of quotations from popular works of Beethoven, Tchaikovsky and other composers, which had first been played as a "stunt" at the farewell dinner given for Bruno Walter by the members of the New York Symphony a few weeks ago.

R. M. K.

Scriabin Memorial Concert

On the eve of the ninth anniversary of the composer's death, Katherine Ruth Heyman and Sir Paul Dukes gave a Scriabin memorial recital at Aeolian Hall on Sunday evening, April 13. Sir Paul Dukes gave the program with a lecture on Scriabin's work and reminiscences of the man. He recalled the hissing of the "Poème de l'Extase" when it was first played by Koussevitzky in 1910, and Scriabin's American tour, when he was given the same type of reception that his fellow-countryman, Maxim Gorky, also was welcomed with

Miss Heyman played three groups of Scriabin's less known piano compositions, three etudes, the fourth and eighth sonatas, and a group of preludes described as "Vague et Mystérieux," "Sauvage," "Lent, Contemplatif" and "Lugubre." She also gave the "Flammes Sombres" and a Scriabin Scherzo. Miss Heyman played with devotion and distinction. Her interpretations were sure and clear; she clouded her idol with none of the mysticism which so many disciples indulge in.

H. M.

Give Beethoven Works

[Continued from page 39]

the important violin obbligato part in the "Sanctus."

Mr. Stoessel presided over the combined forces with enthusiasm and authority. He had clearly devoted himself to the study of this music with reverence and patience, and the results were apparent in his interpretation. It is no reflection upon him to remark that a work of such depth and grandeur would seem to require the bâton of a much older and more seasoned conductor. Only the maturest spirit can aspire to penetrate to the heart and mystery of this Mass, and such maturity, unfortunately, is rarely the possession of so young a man.

A large audience listened to the work with mingled feelings of respect and enthusiasm, and signified their appreciation at the end by prolonged applause.

BERNARD ROGERS.

The Ninth Symphony

Hard upon the heels of the Oratorio Society's revival of Beethoven's "Missa Solemnis" came a performance by the Philharmonic Society of that other sublime score by the same master, the Ninth Symphony. The concert, which was given in the Metropolitan Opera House last Sunday afternoon, was for the benefit of the Philharmonic Orchestra Fund, and the program was scheduled for repetition on Thursday evening of this week at Carnegie Hall. Willem Mengelberg directed, the Schola Cantorum assisted in the choral sections, and the soloists were Elisabeth Rethberg, soprano; Merle Alcock, contralto; Richard Crooks, tenor, and Fraser Gange, baritone. Louis Robert was at the organ.

As a kind of prelude to the symphony, there was given Bach's *Cantata*, No. 57, "Selig ist der Mann," for soprano and bass, orchestra and chorus. This grave and noble music was penned nearly two centuries ago, and still, in this sophisticated age, it sounds fresh, glowing, superbly vital. It is like certain pictures of the old Flemish and Italian painters, whose pigments today burn with the same beauty, preserve the same bloom as when they left the brushes. Bach wrote an incredible number of these cantatas, and probably only a comparative few are of superlative worth. It remains something of a miracle that music so rapidly set down could manage to reflect the deepest emotions of a human heart, could so touch and compel the listener in an age like ours. It is, of course, the familiar miracle of genius, wrought in

Gottlieb Ensemble

A concert by the Gottlieb Ensemble, given at Carnegie Chamber Music Hall last Sunday evening, had as one of its features the performance of a new String Trio, Op. 48, by Eugenio di Pirani, New York composer. The Ensemble, made up of Lynette Gottlieb, pianist; Ida Berger-Gottlieb, soprano, and Jacques L. Gottlieb, violinist, was assisted by Albert Rosenthal, cellist. The Pirani Trio had an excellent opening *Allegro appassionato*—a movement that any of our native composers might have been proud to write—abounding in melodic invention and balanced writing for the parts. The following Scherzo was somewhat less impressive, the theme seeming a little trite. But an *Andante* and a spirited closing *Allegro marziale* were genuinely felt and appealing. The Trio is the work of a matured creative artist. It was well played by the three musicians, as was also Beethoven's Trio in E Flat which opened the program.

Two groups of solos gave interesting variety to the list. Ida Berger-Gottlieb sang an aria from "Marriage of Figaro" and modern songs by Cimara, Recti and Loepke with much expressiveness and a clear soprano voice. Lynette Gottlieb made an especial impression upon her audience with brilliant playing in a solo piano group including Brahms' *Rhapsody in G Minor*, Pich-Mangiagalli's "Dance of Olaf," and several Chopin works, including encores. The audience was a large one.

The ensemble plans to give a series of neighborhood and school concerts under the leadership of Mr. Gottlieb, who has been active in leading community and park music events under the auspices of the American Orchestral Society.

G. R.

every major work of a Bach, a Beethoven, or a Wagner.

The performance given by Mr. Mengelberg, Miss Rethberg, Mr. Gange and the ensembles was worthy of the music. The leader showed that profound and penetrating musicianship which has set him so high in his art. He gave an interpretation that was Bach to the core; simple, moving, and diamond clear. Miss Rethberg, in the part of the *Believing Soul*, and Mr. Gange, singing the lines of *Jesus*, brought authority and a beautiful finish to their exacting tasks. The choir sang well in the chorale.

The Ninth Symphony was of course the *pièce de résistance* of the program, as it is of every program bearing its famous title. Indisputably great as is the Bach cantata, it was dwarfed by this stupendous opus. The present is a late day to discuss the Ninth Symphony, and in truth every new contemplation of its splendid majesty leaves the listener inarticulate. Flowering in the twilight of Beethoven's life, it forms, with the Mass in D, an expression more than mortal. The grand, rugged and defiant first movement; the impetuous and exhilarating Scherzo; the divine airs of the *Adagio* and *Andante*; the world-embracing rejoicings of the *Finale*—these are pages, every one, written with the precious liquid of greatness, supreme and invincible. Words are poor, limping things to describe or recall such transcendent grandeur.

Again the afternoon brought a very beautiful and justly proportioned interpretation. The present reviewer has heard nothing finer from the Mengelberg bâton. The Dutch conductor profoundly understands this music, feels it deeply, and in some magical fashion imparts the quality of his enthusiasm and great musicianship to every least participant in both the vocal and instrumental units. The orchestra played superbly and—considering the acoustics of this hall—was remarkably successful in securing the proper tonal richness. The soloists sang their formidable parts with arresting fervor, vocal beauty, and excellence of phrasing. The silver of Miss Rethberg's soprano and the ruddy gold of Mrs. Alcock's contralto mingled delightfully in the quartet numbers, and Messrs. Crooks and Gange discharged their important duties with the purest of taste and admirable spirit. Excellent too was the Schola's contribution in the *Finale*. This chorus has rarely sung with finer homogeneity or technical competence, and this despite the appalling difficulties of the choral writing.

A mighty demonstration met Mr. Mengelberg at the end. He was presented with a wreath and greeted with applause and trumpet fanfares from the standing musicians. It was a memorable afternoon for this popular leader from Amsterdam.

B. R.



From Ocean to Ocean



BIRMINGHAM, ALA.—Voice pupils of Sara Mallam gave a recital at Cable Hall recently.

PORTLAND, ORE.—The soloists at the MacDowell Club in a recent program were Blanche Williams Segersten, soprano, and Eulah Mitchell Carroll, pianist.

SAN JOSE, CAL.—W. Riley Smith was presented by the American Guild of Organists in recital at the First Methodist Church recently and played with admirable effect.

PORTLAND, ME.—Mrs. John Hupper Turner, contralto, was soloist at the Sunday afternoon free concert lately. The Rossini Club observed Students' Day recently, when many vocal and instrumental artists appeared in recital.

CORSICANA, TEX.—The Baylor College Choral Club of Belton, conducted by Allie Coleman Pierce, and the Trinity University Glee Club of Waxahachie, under the leadership of Clark Leaming, gave two interesting concerts here lately.

EAGLE GROVE, IOWA.—The Wright County Music Teachers' Association has elected the following officers: Pauline Kubitschek, president; Cecilia Barry, vice-president; Gretchen Kubitschek, secretary, and Mrs. H. B. Cole, treasurer.

SPOKANE, WASH.—Two dedicatory recitals on the new organ at Lewis and Clark High School were recently given by Judson W. Mather. Jane Burns Albert of Portland, Ore., soprano, was the assisting artist, with Ruby Redmond Stout as accompanist.

GRAND RAPIDS, MICH.—Chandler Goldthwaite, who came to Grand Rapids to dedicate the Skinner organ in the new

Fountain Street Baptist Church, gave a farewell organ recital on April 1, and so great was the crowd that the program was repeated on the following evening.

ARKADELPHIA, ARK.—Henderson-Brown College has installed a broadcasting plant, and a program will be sent out by radio every Friday night between 9:30 and 10:30 o'clock by students of the conservatory department, of which Mr. Frederick Harwood has been dean for the past eleven years.

GRAND RAPIDS, MICH.—The St. Cecilia Society has elected the following officers: Mrs. Huntley Russell, president; Clara H. Davis, first vice-president; Mrs. Reuben Maurits, second vice-president; Mrs. Ben H. Lee, recording secretary; Mrs. Herbert N. Morrill, corresponding secretary, and Mrs. Eugene J. Phillips, treasurer.

SAN ANTONIO, TEX.—Mary Nourse, pianist, pupil of John M. Steinfeldt, president of the San Antonio College of Music, appeared in recital lately at the college auditorium, playing in good style the Bach Prelude and Fugue in G Minor, a Beethoven Sonata, a Chopin group and numbers by Steinfeldt, Scriabin and Liszt.

WILMINGTON, DEL.—Edna Harwood Baugher, soprano; Philip Warren Cooke, tenor, and Donald Redding, baritone, members of the Orpheus Quartet of Philadelphia, sang Claude Debussy's "Prodigal Son" at the Hotel duPont, under the auspices of the Society of Daughters of 1812, for the benefit of the Society for Prevention of Cruelty to Children.

GASTONIA, N. C.—Marie Torrence, soprano, recently appeared as soloist in Havana, Cuba; Miami, Fla., and Pinehurst, N. C., and was heard in recital

with Carmen Evans, violinist, in Clover, S. C. Miss Torrence took part in a concert at the opening of the Masonic Temple in Gastonia and was the soloist at the dedication of the new organ of the Lutheran Church in this city.

SOUTHERN PINES, N. C.—Lynwood Williamson played Boellmann's Suite, "Gothique"; the Andante Cantabile from Tchaikovsky's Fifth Symphony, Handel's Largo, MacDowell's "To a Wild Rose" and other numbers in an attractive organ recital at the Carolina Theater. Martha Louise Kelsea, singer, was assisting artist. There were 2100 applications for tickets, though the theater holds only 700 persons.

CINCINNATI, OHIO.—C. Hugo Grimm lately gave a talk before the Norwood Music Club on "Greek Modes." The lecture was illustrated by a program containing a number of Grimm's compositions.—Helene Patchell, a pupil of Joseph Elliott, clarinet-player in the Cincinnati Symphony, appeared in a recital recently at the Conservatory. Grace Woodruff was accompanist.—Pupils of Charles J. Young and of Lino Mattioli were heard recently.

INDIANAPOLIS, IND.—The Harmonie Club, met recently at the home of Mrs. F. T. Edenharter, where an interesting program devoted to the opera "Tosca" was illustrated by Mrs. Everett Johnson, Mrs. James Lowry, Mrs. John Elliott, Mrs. James Pearson, Mrs. Arthur Morrill, Leona Wright, Hope Bedford, Berta S. Ruick and Mrs. Edenharter. The story was given by Mrs. Herbert D. Duckwall. Mrs. Carl Lucas, a former president, who now resides in Kansas City, was an honor guest.

SIOUX CITY, IOWA.—Frederick Wick, conductor of the Normendenes Singing

Society, arranged a program given recently at the First Baptist Church and drawn from his compositions. Among the numbers heard were a baritone solo sung by Chris Dahl and an organ, violin and piano trio played by Mrs. Willis Fleetwood, Dorothy Kinsey and Mr. Wick.—Marguerite Murphy, pupil of Opal Bullard, gave a recent piano recital at the public library. Glenn Mitchell, violin pupil of Harold Buck, assisted in the program.

WASHINGTON, D. C.—Paul Bleyden has been presenting his pupils at a series of Sunday afternoon teas. Among those taking part in these programs are Grace Washburn, Helen Harper and Adelaide Gilbert, sopranos; Martha K. Wooley and Hattie Herfurth, contraltos; Mrs. Craigie Wiley, mezzo soprano; and Miriam B. Hilton, recently returned from the American School at Fontainebleau, in France. Beatrice Wainwright presented several pupils in a recent program. Miss Wainwright herself sang some French songs artistically.

SPRINGFIELD, OHIO.—Mrs. W. S. Mackenzie was elected president of the Fortnightly Musical Club at a recent meeting. Other officers elected were: Mrs. Chester Moffett, first vice-president; Mrs. C. E. M. Finney, second vice-president; Mrs. George A. Brownfield, recording secretary; Anna Marie Tennant, corresponding secretary; Mrs. Charles Stahl, treasurer, and Mrs. Frank Cargill, Mrs. G. Elmer Bauer and Mrs. William Ottenfelt, board members. A fine program in costume was given by members of the club and arranged by Mrs. Edgar Hanford.

HUNTINGTON, W. VA.—Julian Williams, in his eighth organ recital at the First Presbyterian Church, played in admirable style Bach's Prelude and Fugue in G, Saint-Saëns' Fantasia in D Flat, Schumann's Canon in B Minor and other works.—The First Presbyterian Church Choir, conducted by Mr. Williams, recently gave Dubois' Cantata, "Seven Last Words of Christ," with precision and a satisfying command of tone-color. The soloists included Mrs. John Culton and Mrs. Julian Williams, sopranos; Mrs. H. A. Lawrence and Annie Laurie Leonard, contraltos; Henry Martin and C. H. Shadwell, tenors, and John L. Henry and Carl Brown, basses.

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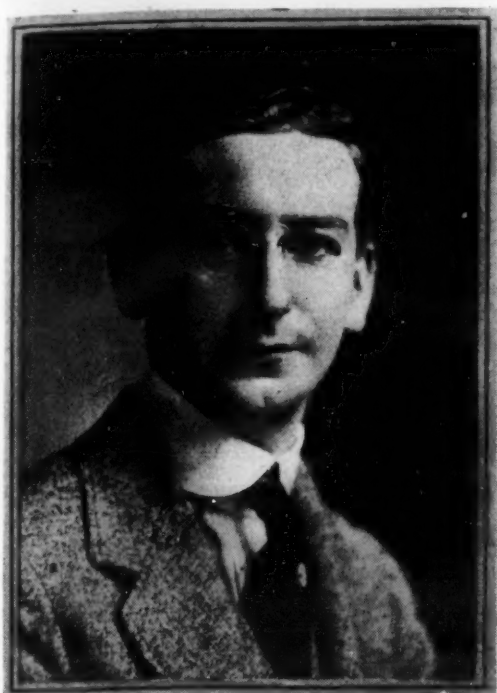
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People and Events in New York's Week

Lenten Season Brings Harold Land Bookings in Important Cantatas



Harold Land, Baritone

One of the most active singers in the metropolitan district during the last few weeks is Harold Land, baritone, whose abilities as a church and oratorio singer have brought him many engagements. Besides his work as soloist at St. Thomas' Church on Fifth Avenue, Mr. Land sang in performances of Rossini's "Stabat Mater" in Newark on March 30 and April 5. He has been heard in three performances of Moore's "Darkest Hour" and has sung in "Olivet to Calvary," Macfarlane's "Message from the Cross," Stainer's "Crucifixion," Maunders' "Penitence, Pardon and Peace" and Dubois' "Seven Last Words." On Palm Sunday evening he sang in a special concert at the Trinity Cathedral in Newark with Grace Kerns, soprano, and Arthur Kraft, tenor. Mr. Land will appear in a program with Richard Crooks in a performance of Cowen's "Rose Maiden" at the Armory in Norwalk, Conn., on May 16.

Young Men's Symphony Announces Last Concert of Season

The Young Men's Symphony, founded by the late Alfred Lincoln Segilman, will complete its twenty-second season with a subscription concert in Aeolian Hall on the afternoon of April 20. The feature of the concert will be the first appearance of Lois Phelps in Grieg's Piano Concerto in A Minor, and the debut of Moshe Paranov as conductor in one of the numbers. Mr. Paranov is a member of the conductor's class. Other numbers, which have been prepared by Paul Henneberg, conductor, are the "Oberon" Overture by Weber, Mozart's "Jupiter" Symphony and Berlioz's Overture, "A Roman Carnival."

Roeder Pupils Play in Orange

Several piano pupils of Carl M. Roeder, all winners in the Music Week contest that have been held this winter, gave a program in Orange, N. J., on the afternoon of April 5. Dorothy Roeder played Brahms' Rhapsodie in B Minor, Romanza by Granados and a work by Rachmaninoff; Harriet Merber was heard in a Chopin Mazurka, Scherzo in E Minor by Mendelssohn and works by Tchaikovsky and Bach, and Irene Peckham played Beethoven's Sonata, Op. 26, and composition by Albeniz and Moszkowski. Hannah Klein was also heard in works by Chopin, Debussy's "Clair de lune" and a Liszt Rhapsodie, and Therese Obermeier played a Concert Etude by MacDowell, Chopin's Nocturne in C Minor and a work by Raff.

Mme. Narodny Sings Estonian Songs

Mme. Mieler Narodny, who was heard in a recital in Aeolian Hall recently, gave a program of Estonian songs for the United Parents' Association of Greater New York at the Washington Irving High School on the evening of April 3. She was accompanied at the piano by Charles King.

HUHN TO TEACH ON COAST

Plans Summer Vocal Classes for Los Angeles

Bruno Huhn, composer, coach and teacher of singing, will leave New York in the first week of June and proceed via the Panama Canal to Los Angeles, where he will again conduct a special six weeks' course in singing. A large class, composed chiefly of last year's pupils, has already been enrolled by his manager, Mrs. Wallace.

Although Mr. Huhn is known to the musical public mainly through his compositions and as a conductor of choral societies, he has studied voice thoroughly, being a pupil of the Viennese opera singer and coach, Anna Lankow. Many singers now prominent have been pupils of Mr. Huhn, including Fred Patton, who studied with him two and a half years; Royal Dadmun, who worked with him three years; Merle Alcock, six months; Adelaide Gescheidt, five months; Charlotte Lund, three months, and Lila Robeson and Florence Wickham. Suzanne Zimmerman, soprano, has studied with him for three years and will give another New York recital in the fall.

Several pupils of Mr. Huhn have been appointed to important church positions recently. Frank Deeley, tenor, will sing at the Madison Avenue Baptist Church in New York; Olin Rogers, tenor, will be soloist at the Second Baptist Church in Richmond, Va., and Mrs. Alexander Green, soprano, will sing at the Church in the Gardens in Forest Hills, L. I.

Thuel Burnham Plays at Musicale

Thuel Burnham, pianist and pedagogue, gave a recitation and musicale in his Fifth Avenue Studios on the evening of March 30. Mr. Burnham, with Russell Wragg at the second piano, played Liszt's "Hungarian" Fantasy with technical brilliance and power and was rewarded with a storm of applause. He played a Chopin Mazurka for an encore and also played by request Liszt's "Liebestraum" and a MacDowell Polonaise. He was assisted in the program by Fay Foster, composer; Lou Stowe, diseuse, and Eugene Gravel, baritone, who sang two groups of songs in costume. The artists were applauded by an audience of some 250 persons.

Carlos Salzedo Returns from Tour

Carlos Salzedo, harpist, has just returned to New York from a two months' tour which carried him through the States of Pennsylvania, Michigan, Illinois, Texas and Georgia. He played to capacity audiences and was received with much enthusiasm. Mr. Salzedo interrupted his tour twice to return East to appear in concerts, first in a concert of the Schola Cantorum in Carnegie Hall, New York, and at one of Mrs. Coolidge's Lenten musicales at the White House.

Stephens Pupil Gives Varied Program

Elaine Horton, assisted by Lee Cronican at the piano, gave a program of songs at the studio of her teacher, Percy Rector Stephens, on the evening of March 31. She sang songs in Italian, German, French, English and also several Negro spirituals and disclosed splendid vocal equipment and artistic attributes. She was particularly apt in sustaining a mood and in coloring her tones to suit the text of her songs.

Mme. Alda Entertains at Luncheon

Frances Alda, soprano of the Metropolitan, entertained at luncheon, followed by Mah Jongg, at her apartment in Alwyn Court on April 8. Among those present were Mrs. Herbert Shipman, Mrs. H. Le Roy Whitnev, Mrs. James N. Hill, Mrs. Kenneth M. Murchison, Mrs. Horatio S. Shonnard, Mrs. Joseph C. Parrish and Mrs. Claude C. Pinney.

Oscar Ziegler Pupil Plays in Brooklyn

Louis Rubin, pianist, a pupil of Oscar Ziegler, appeared in a concert at the Hebrew Home in Brooklyn recently. His program included Beethoven's Sonata in F Minor and works by Rachmaninoff and Mana Zucca. His interpretations aroused the enthusiasm of a large audience. Other numbers on the program were given by Max Olanoff, violinist.

TAGLIONE TO PLAY ABROAD

Foreign Engagements to Keep Pianist Active Until January

Evelione Taglione, pianist, who has made annual appearances in Boston and New York with conspicuous success, sailed for Europe on the Olympic on April 12. She will appear with orchestra and in concert in France, Holland, Germany, Austria, England and Italy, remaining until January of next year, when she will return to America for a tour of three months through the United States and Canada under the exclusive management of Antonia Sawyer. Both abroad and in this country she will repeat the three concertos with orchestra which she played in New York in January under the baton of Josef Stransky.

Following Miss Taglione's appearances in Munich, she will accept the invitation of Mr. and Mrs. Anton Lang to be their guest and enjoy a rest in their picturesque home in Oberammergau.

Music Merchants Appoint Committee to Co-operate with Federation

In order that there may be closer cooperation between Music Club members and music merchants in the work of the clubs, one part of which is to make America the music center of the world, the National Association of Music Merchants, through its president, Robert N. Watkin, has appointed the following members a committee from his organization: E. H. Droop, Washington, D. C., chairman; Edmund Gram, Milwaukee, Wis.; F. B. T. Hallenberg, Little Rock, Ark.; M. V. De Forest, Sharon, Pa.; C. A. Griswell, Detroit, Mich.; Henry E. Weisert, Chicago, Ill.; Will C. Hamilton, Pittsburgh, Pa.; Alex. McDonald, New York, N. Y.; Harry Wunderlich, Kansas City, Mo.; Charles E. Weeks, Denver, Colo.; and J. T. Fitzgerald, Los Angeles, Cal.

Gigli Sings at St. Patrick's

Beniamino Gigli, tenor of the Metropolitan, was the soloist at the Communion Mass for the members of the Police Department at St. Patrick's Cathedral on the morning of April 6. Immediately following the service the tenor took the train for Hartford, where he appeared before a capacity audience in the afternoon. He was assisted in the Hartford concert by Abby Morrison, soprano, and Vito Carnevali, pianist.

Jeanne Gordon Leaves for Long Tour

Jeanne Gordon, contralto of the Metropolitan, completed her season at the opera last week and left New York on an extensive concert tour that will carry her to the Pacific Coast. Among the cities in which she will sing are Omaha, Houston, Bisbee, Tucson, Los Angeles, Oakland, Fresno, Stockton, Portland, Seattle and Salt Lake City. Miss Gordon will be a member of the Ravinia Park Opera Company in Chicago this summer, presenting several of her well-known characterizations and also *Carmen* in Bizet's opera, in which she will probably appear in New York next season.

Minna Kaufmann Gives Musicale

Minna Kaufmann, soprano and teacher of singing, gave a recitation and musicale at her Carnegie Hall Studios on the evening of March 29. A short program was contributed by five of her pupils: Maude Young, Margaret MacDonald, Lucy Van Houten, Betty Burke and Mildred Perkins. Many prominent musicians were among those present.

May Korb Fulfills Engagements

May Korb, soprano, has been heard in many concert engagements recently. She was reengaged this month for a concert by the MacDowell Club of Williamsport, Pa., and was soloist in a concert for the War Mothers of America in Wallace Hall, Newark, on April 8. She will sing in a private musicale in Philadelphia on April 24 and will be soloist in a forthcoming concert of the Beethoven Männerchor of Bethlehem, Pa. She was also engaged for special Palm Sunday, Good Friday and Easter services. Miss Korb has resigned her position at Temple B'nai Jeshurun in order to devote all her time to concert work.

Arthur Philips to Hold Special Voice Classes in New York in Summer



Arthur Philips, Teacher of Singing

Arthur Philips, prominent New York voice teacher, will conduct special summer classes for students and teachers at his New York studio until Aug. 5. Many teachers and artists who availed themselves of the opportunity to study with Mr. Philips last summer have already made reservations for time. Besides teaching at his New York studio, Mr. Philips will give two lectures on voice each week at the Wilbur Greene Summer School in Brookfield, Conn. He has made arrangements with Walter Golde, well-known coach, to take full charge of the repertoire department.

Francis Rogers Active in New Haven

Francis Rogers, baritone and teacher, gave a recital at the Faculty Club in New Haven on the afternoon of March 30, and will appear again in New Haven in Sprague Hall on April 28. Two of his pupils, Angeline Malley, soprano, and Alfred Finch, baritone, gave a joint recital in Sprague Hall on April 8. Another pupil, Mrs. H. L. Herberts, soprano, has been chosen soloist at a prominent church in New Haven. Three members of the Yale Glee Club are studying with Mr. Rogers.

Byrd Mock Opens Literary Studio

The formal opening in New York of Byrd Mock's literary studio "Ye Sign of the Mocking-Bird," took place at the reception and musicale in the studio-apartment of Miss Mock and her husband, Dr. Willett Edward Dentinger, at the Hotel Wellington on the afternoon of April 8. Miss Mock, who is a member of the New York Women's Press Club and the League of American Pen Women, first opened the studio in Seattle for the study of Indian life and lore, and it was later transferred to Oklahoma, thence to Arkansas, California and Washington and is now permanently located in New York. The musical program was given by Grave Divine, contralto; Martin Burton, boy pianist from Oklahoma; Christian Holtum, baritone, and Mary Elizabeth Steele, seven-year-old pianist.

Organists' Guild Holds Service

The American Guild of Organists held a festival service at the First Presbyterian Church on the evening of April 1. The program, which was given under the direction of Dr. William C. Carl, was chosen from the works of César Franck and included selections from "The Redemption," which were heard for the first time in this country. Dr. Carl was assisted in the program by David McK. Williams and R. Huntington Woodman. The choir of the church was augmented by members of the choir of St. Bartholomew's Church. The solo quartet was composed of Edith Gaile, Amy Ellerman, Ernest Davis and Edgar Schofield.

[N. Y. News Continued on page 46]

People and Events in New York's Week

[Continued from page 45]

FLAMMER REPORTS GAIN FOR NATIVE COMPOSER

New York Publisher, Back from Long
Tour, Sees Cooperation Bene-
fitting Industry

Harold Flammer, president of Harold Flammer, Inc., returned to New York recently from a business trip of 12,000 miles to the important business centers of the country. Mr. Flammer reports sound musical conditions throughout the country and says the outlook for the American composer is especially bright.

"Everything seems to be working towards more cooperation and greater standardization in the music industry," said Mr. Flammer. "As soon as the publisher can reach the position where he can market and advertise his publications, nationally and internationally, then, and then only, will the American composer begin to occupy the position he should occupy. Only merited recognition can stimulate the better musicians to treat composition as their main interest in life and not as a side issue."

The only composition which Mr. Flammer accepted for publication in the course of his travels, was a song called "Love Has a Way," which is the theme melody for Mary Pickford's new photoplay, "Dorothy Vernon of Haddon Hall." The song was printed on the Coast within five days after acceptance, and three editions were exhausted before Mr. Flammer reached New York.

Mr. Flammer has just issued a new catalog which he considers an artistic achievement. It contains photographs and biographical sketches of distinguished American composers and a guide to musicians who need seasonable and timely music.

Norfleet Trio Plays for Junior Clubs in Providence, R. I.

Recent appearances of the Norfleet Trio include a concert in Providence, awarded by the Trio to the Junior Chopin Club as the prize for the best junior essay on chamber music. The winning essay was written by Helen Lowell Vining, president of the Club. The program, which was given at the home of Mrs. Edgar J. Lowmes, was followed by a reception for the Trio and members of the Club. Miss Co. Atchison, president of the West Virginia Federation of Music Clubs, has announced that West Virginia will hold a State chamber music contest next season for the Norfleet Trio Cup. Other recent engagements for the Trio have been in Clarksburg and Wheeling, W. Va., and Lewistown, Pa.

Gives Reception for Edward Johnson

William Matthews Sullivan gave a reception and musicale at his home in Park Avenue in honor of Edward Johnson, tenor of the Metropolitan, on the evening of April 11. The program was given by Cobina Wright, soprano; Mischa Mischakoff, violinist, and George Copeland, pianist. Many persons prominent in the social and musical world were present.

Fay Foster Presents East India Entertain- ment

Fay Foster gave another of her unusual entertainments, this time based chiefly on the mystical lore of India and more especially Tagore, at her studios on the evening of April 5 and again on the following afternoon. The program, which was given in costume and with stage effects, opened with several poems of Tagore, recited by Miss Foster to music which she had composed especially for the occasion. These were followed by three songs, "At the Mill," Hageman; "Bird of the Wilderness," Horsman, and "Do Not Go, My Love," by Hageman, finely sung by Dr. Howard Applegate, and a fantasy, designed by Miss Foster, using words of Tagore to music of Granville Bantock. It was artistically recited and mimed by Lou Stowe in a costume of blue and gold. The guest of honor was Prince Rashid of India, who complimented Miss Foster upon her excellent interpretation of Tagore and the traditions of his country. On Sunday afternoon the program was varied by a remarkable demonstration of mind reading by the Khaldah of Syria, dressed in gorgeous Oriental costume of black and gold. Among those present were Mr. and Mrs.

Dudley Buck, Mr. and Mrs. Joseph Regneas, Mr. and Mrs. Granberry, Mr. and Mrs. Edwin Hughes, Mr. and Mrs. Frederick Haywood, Mr. and Mrs. Henry Holden Huss, Mme. Anna E. Ziegler, Annie Louise David, Adah Hussey, Thuel Burnham, G. F. Bauer, Carl Hahn, Edwin Swain and Paolo Martucci.

G. F. B.

STRAND TEN YEARS OLD

City's First Picture House Orchestra
Celebrates Anniversary

The orchestra at the Strand Theater, under the baton of Carl Edouarde, celebrated the tenth anniversary of its organization last week. The Strand is the oldest motion-picture theater of its type built in New York, and the formation of a symphony orchestra was an experiment that was doomed to failure in the opinion of many.

"The orchestra now has a personnel of fifty-three men," said Mr. Edouarde, "eighteen of whom came from opera orchestras and seven more from symphonic organizations. Our musical library has grown from a suit case full of music to a collection costing upward of \$50,000 and comprising 2500 scores, in the care of two librarians. Besides playing many standard works by classic composers, we have given first hearings to not a few American scores and have done much to create a taste for symphonic music in New York."

Special Park Programs to Include "Elijah" by Oratorio Society

A number of special programs are being arranged by Edwin Franko Goldman for the summer band concerts in Central Park. The Oratorio Society will have the assistance of the band in a performance of Mendelssohn's "Elijah" on the evening of June 14. Another choral society will sing Gounod's "Gallia" later in the season. Genia Fonarivova, Russian soprano, will appear as soloist in eleven concerts. The old bandstand has been removed and workmen are making numerous improvements on the Mall. The entire section is being concreted, remodeled and enlarged. Free copies of the program schedule may be secured by sending a self-addressed, stamped envelope to the headquarters of the band at 202 Riverside Drive.

State Federation Holds Auditions

The last young artists' audition by the presentation committee of the New York State Federation of Music Clubs was held at the Hotel Plaza recently. A committee of five judges gave highest gradings to Mabel Zoeckler, soprano, New York; Viola Blanchay, soprano, New York; Laura Ellis, soprano, Toronto, Can., and Martin Burton, pianist, Oklahoma City. The purpose of the auditions was to give young artists an opportunity to be heard by critics and managers. Following the regular audition, a juvenile hearing was held, at which two pianists, Mary Elizabeth Steele, seven years old, and Lydia Weltscheff, aged ten, were chosen to play on the junior program of the Federation next fall.

Granberry School Gives Reception for Mr. and Mrs. von Dohnanyi

The director and faculty of the Granberry Piano School gave a reception to Mr. and Mrs. Ernst von Dohnanyi in the Carnegie Chamber Music Hall, on April 12. A short program, composed of works of the distinguished guest, was given, including the Sonata in C Sharp Minor, Op. 21, for Piano and Violin, played by Margrethe Sömmé and Paul Stassevitch; Rhapsodie in C for Piano, by Charlotte Rado, a talented pupil of Dr. Elsenheimer; Piano Quintet, No. 2 in E Flat Minor, played by the Lenox String Quartet, and the composer, who was also heard in a solo group of his own works. The guests included many well-known artists.

G. F. B.

Ruth Kemper Plays at Washington Heights Musical Club

Ruth Kemper, violinist, gave a recital before a large audience at the headquarters of the Washington Heights Musical Club on the evening of April 1. With the assistance of Francis Moore at the piano, Miss Kemper disclosed a tone of fine quality and rare musicianship in Dohnanyi's Sonata for Violin and Piano. Both artists played with au-

thority and understanding and aroused much enthusiasm through their musically and balanced presentation of the work. Miss Kemper also included in her program Mozart's Concerto No. 6, and two groups of works by Cadman, Marion Bauer, Francis Moore, Borisoff, Glière, Wieniawski and others, in which she was ably supported at the piano by Lou Olp. Several encores were given in the course of the evening.

"MIKADO" AT THE CAPITOL

Rothafel Inaugurates Series of Gilbert
and Sullivan Cameos

Gilbert and Sullivan's "The Mikado" was given in a cameo version in the first of a series of Gilbert and Sullivan operas at the Capitol Theater this week. The regular Capitol artists took part in the presentation, which was given by Mr. Rothafel with the assistance of Frank Moulan, the well-known Gilbert and Sullivan actor, who was recently associated with the Society of American Singers in its production of the Savoy operas at the Park Theater. The presentation takes twenty-five minutes.

Other numbers on the program were "The Palms," played by Pietro Capodiferro, solo trumpeter, and the orchestra. There was also an interlude, Sauer's Galop de Concert, danced by Mlle. Gambarelli and T. K. Dowd.

Prodigy Leads Orchestra at Rialto

Raymond S. Baird, known as the "Little Sousa," was the guest conductor at the Rialto Theater this week. The young conductor is eight years old, reads and transposes music at sight, plays the saxophone, clarinet and piano and is the youngest member of the American Federation of Musicians. He conducted the orchestra in the Overture to "Orpheus in the Underworld." The feature of the program at the Rialto Theater was a violin solo by Michael Rosenker, concertmaster. The orchestra was led alternately by Irvin Talbot and Emanuel Baer.

May Peterson Participates in Unusual Program

May Peterson, soprano, took part in an unusual Sunday service given at the Coliseum Theater for the proposed Broadway Temple "Super-church." Others who appeared in a program of addresses and music were Elsie Janis, Fred Stone, Glenn Frank, Rabbi F. Braunn, Dr. George William Carter of the New York Bible Society and the Keith's Boys Band. Miss Peterson was heard in two solos. More than 3500 people crowded the theater.

Dr. Sullivan Will Conduct Summer Class at College of New Rochelle

Dr. Daniel Sullivan, teacher of singing, has been engaged to take charge of a summer vocal course, to be given under the auspices of the College of New Rochelle, New Rochelle, N. Y., from July 5 to Aug. 12. He will be assisted by Mrs. Sullivan as associate teacher. Courses will be offered in voice production and repertoire for teachers, artists and students and in the training of public speakers.

Students of Holy Child Academy Heard

Students of music at the Academy of the Holy Child in Suffern, N. Y., gave a program in the Astor Gallery of the Waldorf-Astoria on the afternoon of March 28. Those who took part were Rosemary Rolwing, Eleanor O'Donohue, Virginia Garvey, Katherine Creamer, Janet De Lone, Grace Holden, Jean McGratty, Elinor Forbes, Kathryn Phelan, Martha and Mary Nelis, Miriam MacMahon and Martha Magrange. The musical department of the school is under the direction of Bernice E. B. Nicolson, Charlotte L. Bachman and Elizabeth D. Leonard. The students had the assistance of the Euphonic Trio, which is composed of Em. E. Smith, Gladys Shailer and C'Zelma Crosby. The program was heard by some 300 persons.

Many Engagements for Jackson Kinsey

Jackson Kinsey, baritone, will be heard in several important engagements this spring. He will sing in the performance of "Carmen" in Springfield, Mass., on April 25, and will make appearances in Aeolian Hall, at the Keene, N. H., Festival, with the Buffalo Guido Chorus, with the New York Beethoven Society, with the Holyoke Choral Society, with the Richmond, Va., Choral Society, the New-ark Lyric Club and with the East Orange Women's Club.

Ethel Cave-Cole to Be Heard in Bar Harbor Summer Musical Series



Ethel Cave-Cole, Pianist

After a season which included a two months' tour of the Pacific Coast, Ethel Cave-Cole, pianist, will again give a series of recitals with various artists at the Building of Arts in Bar Harbor this summer. She will also be heard as a member of the Schroeder Trio in a series of four concerts at the Maine resort. Mrs. Cave-Cole has made her summer headquarters there during a number of seasons, continuing her work with a few private pupils during two months. She has been heard in more than thirty cities this season as assisting artist with Sophie Braslau and others. She played at a musicale given by President and Mrs. Coolidge at the White House on March 17, with Greta Torpadie and Carlos Salzedo as associate artists. With Miss Braslau, she made two successful appearances this season in Toronto.

Frank La Forge and Ernesto Berumen Entertain in Honor of Mme. Easton

Frank La Forge and Ernesto Berumen entertained at their studio in honor of Mme. Florence Easton of the Metropolitan, on the afternoon of April 12. During the reception Arthur Kraft, tenor, and Lawrence Tibbett, baritone, the latter of the Metropolitan, were heard in song groups. The guests included Marcella Sembrich, Marie Sundelius, Mrs. Paul D. Cravath, Mrs. Charles Lathrop, Mrs. E. J. deCoppet, Juliet deCoppet, Kathleen Howard, Carolina Lazzari, Yvonne de Treville, Erika Morini, Edward Johnson, Barbara Maurel, Marion Kerby, John Powell, Harriette Brower, Emma Thursby, Florence Turner-Maley, Mrs. Charles Gugenheimer, Grace Wagner, Katharine Bacon, Ethel Parks, Mrs. Simon Frankel, Josef Adler, Mr. and Mrs. Sergei Kliban-sky, Ashley Pettis, Edwin Hughes, Judson House, Dr. and Mrs. MacNichol, Laura MacNichol, Mr. and Mrs. Henry L. Rosenfeld, Olin Downes, Mr. Tagliapietra, Caroline Beebe, Harry Campson, George Harris, John Alan Houghton, Vicente de Sola, John Majeski, Edna Horton, Francis MacLennan, Herman Epstein, Zelina Bartholomew, Mrs. Callaway John and Ralph Leopold.

Denishawns Concluding Tour

Following their recent three appearances in New York, Ruth St. Denis, Ted Shawn and the Denishawn Dancers left on the last lap of their twenty-eight weeks' season. They will spend two weeks in cities of Canada and will return to the United States for the final week, which will close with a performance in Trenton on May 3. The company is already booked for six weeks on the Pacific Coast next season and for reappearances in many cities in which it has appeared during the last two winters.

R. E. Johnstons Give Dinner Party for John Charles Thomas and Bride

Mr. and Mrs. R. E. Johnston gave a dinner at their home on West End Avenue in honor of John Charles Thomas, baritone, and his bride, on the evening of April 12. Among those present were Mr. and Mrs. Beniamino Gigli, Marguerite D'Alvarez, Lulu G. Breid, Edward Lankow and William Janashek.

CLEVELAND GREET'S SUITE BY TAYLOR

Sokoloff Presents "Through the Looking Glass"—Choir Heard

By Florence M. Barhyte

CLEVELAND, April 12.—Cleveland heard its first performance of Deems Taylor's suite, "Through the Looking Glass," on April 10 at the first of the fifteenth pair of subscription concerts by the Cleveland Orchestra, under Nikolai Sokoloff's leadership. The work was enthusiastically applauded. A fine performance was also given of the Symphonie "Fantastique" of Hector Berlioz. Sophie Braslau was the soloist and sang with dramatic understanding *Andromache's* Lament from Bruch's "Achilles," and three songs written by Moussorgsky. Goldmark's "Sakuntala" Overture completed the program.

At the eighth children's concert, given by the orchestra, with Arthur Shepherd at the leader's desk, 2500 children were present in Masonic Hall.

The first concert of the Fortnightly

Musical Club Chorus, under the leadership of Zoe Long Fouts, was given at the Hotel Statler on April 8. The concert was a decided success, and showed that the club has been excellently trained. The program included Percy Rector Stephens' "To the Spirit of Music," Lully's "Lonely Wood," Debussy's "Afterglow" with the solo exquisitely sung by Mrs. Earle L. Rich, and works by Deems Taylor and Samuel R. Gaines. Louis Victor Saar's arrangement of Schubert's "Ave Maria," with harp accompaniment played by Nelle Steck, with violin obbligato played by Mrs. Chandler Moody, and an incidental solo sung by Mrs. Rich, aroused much enthusiasm. James A. McMahon sang a group of songs by Lily Strickland. The choruses were tastefully accompanied by Mrs. Harry L. Goodbread.

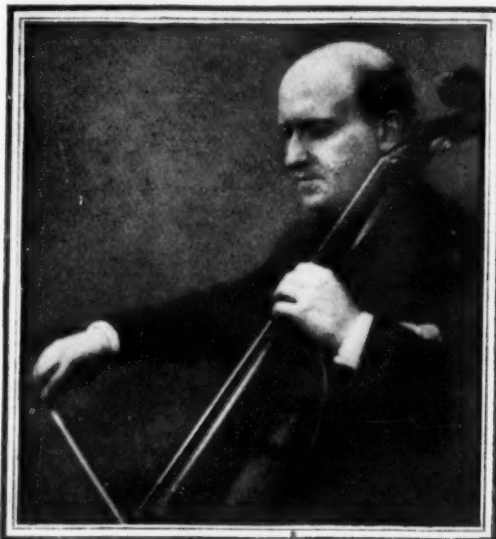
Louis Edlin, former concertmaster of the Cleveland Orchestra, appeared in a successful recital with Beryl Rubinstein, pianist, at the Hotel Statler ballroom, on April 7. Marion Kahn Berkley was at the piano for Mr. Edlin.

Frieda Hempel gave her attractive Jenny Lind concert in Masonic Hall on April 7.

States and Cuba without a financial deficit, and a long list of return dates has been booked for next season. The following officers were recently elected: Charles D. Hurt, president; Edwin Sheppe, vice-president; Adrien Serex, librarian, and Edward Bruce, manager.

HELEN KNOX SPAIN.

Gerald Maas Acclaimed Both as Soloist and as Chamber Music Player



Gerald Maas, 'Cellist of the Letz Quartet

In the three years that he has been in America, Gerald Maas, Dutch 'cellist, has gained a wide popularity through the quality and sincerity of his art. Although he has appeared with orchestra on many occasions and has given recitals in many cities, he is best known as the 'cellist of the Letz Quartet, with which he has been associated since his arrival in this country.

Mr. Maas played for Pablo Casals when thirteen years old, and it was upon the advice of the celebrated 'cellist that he became a professional musician. He studied later at the Paris Conservatoire, winning a prize in competition with forty-seven other contestants. When he was nineteen years old he was appointed solo 'cellist of the Kaim Orchestra in Munich, where he had charge of chamber music programs for the various festivals. It was at one of these festivals that he met Saint-Saëns, with whom he played his Second Sonata for 'Cello and Piano. When Saint-Saëns was requested to compose a third 'cello work he confided to Mr. Maas that it would take him three months to write such a work, whereas he could write an opera in fifteen days!

Mr. Maas was 'cellist of the Rebner Quartet and succeeded Alvin Schroeder and Hugo Becker as teacher of 'cello at the Frankfurt Conservatory. Besides his usual number of appearances with the Letz Quartet next season Mr. Maas will be heard often in concert under the direction of Annie Friedberg.

Philharmonic Outlines Plans for Fall

The New York Philharmonic gave exactly 100 concerts in its eighty-second season, just closed. The orchestra will open its next season with a pair of concerts in Carnegie Hall on the evening of Oct. 16 and the afternoon of Oct. 17, and will leave on the following day for a tour of New England, beginning in Stamford, Conn. Frank L. Polk, Elihu Root, Nelson S. Spencer and L. E. Manoly have been re-elected to the board of directors for five years, and Frederic A. Juilliard, Nelson S. Spencer, Charles Triller, Clarence H. Mackay and Otto H. Kahn to the board of trustees.

Columbia Glee Club Will Sing

The Columbia University Glee Club, which won second place in the Intercollegiate Glee Club Contest held recently in Carnegie Hall, will appear in the Town Hall on the evening of May 2 in a program of songs by Grieg, Brahms, MacDowell, Philip James and Henschel. Morris W. Watkins is conductor of the club.

Irene Wilder Sings for Clubs

Irene Wilder, contralto, who has given two New York recitals this season, appeared in recital at New Haven recently, repeating there the success that she has had in New York. She also gave a concert at the Colony Club on April 9 and appeared before the Phalo Club on April 14.

RECITALISTS FILL WASHINGTON WEEK

Visitors Share Interest With Local Artists—Child as Composer

By Dorothy DeMuth Watson

WASHINGTON, April 12.—Dusolina Giannini, soprano, was the honor guest of the Department of State Club on April 8 at the Hotel Washington, when she was presented by this club in recital. Meta Schumann was at the piano. Miss Giannini promptly impressed her audience by her artistic qualities.

Elizabeth Gutman, soprano, was presented by the Music Club of the Government Hotels, Claude Robeson, director, at the second concert of this season in the Recreation Hall in a costume recital. The chorus sang a group of five songs, assisted by Herman Fakler, baritone.

The concert given by the chorus of the Monday Morning Club before the Friday Morning Club at the Hotel Roosevelt on April 4 was of unique interest because Frances Brooks, the eleven-year-old composer, played one of her own sonatas and her mother sang several of her songs.

Lucy Dickinson Marx was presented before the Arts Club by Mary Cryder on April 8 in a recital which showed the singer's versatility. Assisting Mrs. Marx in this recital were Mrs. Samuel Winslow and Lynch Luquer, violinists; Sade Styron, 'cellist, and Gertrude McRea Nash, accompanist.

PASSED AWAY

Walter J. Bausman

LANCASTER, PA., April 12.—Walter J. Bausman, organist, died here on April 7, as the result of a cerebral hemorrhage with which he was stricken recently while playing the organ in the Church of the Apostles, in Philadelphia. Mr. Bausman was born in Lancaster fifty-five years ago. He was a graduate of the New England Conservatory, and later studied in Paris and Berlin. On his return to this country, he was instructor for a time in a private school in Hastings-on-Hudson. He had been organist at several prominent New York churches and for a number of years maintained a studio in that city.

Luigi Curci

Word has been received in New York of the death in Rome on April 8, of Luigi Curci, Marchese di Simari, and the first husband of Amelita Galli-Curci. Mr. Curci, who was a painter and thirty-nine years old, married the singer in Rome in 1908. They were divorced in 1918, in this country. He later married Wanda Tirindelli, daughter of the composer-violinist, P. A. Tirindelli who was head of the violin department at the Cincinnati Conservatory until 1921.

Mary E. Myers

Mary Elizabeth Myers, who sang in opera in Spain many years ago, died on April 11, at the Brunswick Home in Amityville, L. I., where she had been under the care of the Actors' Fund of America. Mrs. Myers was born in Perrysburg, Ohio, eighty-six years ago. Her husband, John L. Myers, died in Spain in 1893. She is survived by one daughter, Florence Earle, an actress.

Erich Haltenorth

PHILADELPHIA, April 14.—Erich Haltenorth, viola player in the Philadelphia Orchestra with which he had been connected almost since its inception, died suddenly of heart disease last week. Mr. Haltenorth was born in Germany forty-eight years ago. He is survived by his widow and one son aged seventeen, who is studying music in Berlin.

W. R. MURPHY.

Mrs. Charles E. Barkl

WARNER, S. D., April 12.—Mrs. Charles E. Barkl, mother of Ronald Barkl, violinist, died recently at St. Mary's Hospital, Rochester, Minn., following an operation. Mrs. Barkl acted as accompanist for her son on his concert tours.

Ernest Carbonne

PARIS, April 12.—Ernest Carbonne, stage-manager of the Opéra-Comique, and formerly a well-known operatic tenor, died here this week in his fifty-ninth year after a long illness.

APPLAUD LESLIE HODGSON

Pianist Gives Interesting Program at Studio Reception

Leslie Hodgson and Edith Moxom Gray entertained a large gathering of prominent musicians and others at their New York studios on Sunday afternoon, April 6, when Mr. Hodgson played a short program of piano music.

Beginning with a group by early harpsichord composers of England and France he bridged the gulf to the modern school with a Chopin group that included the C Minor Nocturne and C Sharp Minor Scherzo and showed different phases of his art in unfamiliar works of Kodaly, de Severac and Griffes and compositions by Moussorgsky and Dohnanyi.

Mr. Hodgson commanded the esteem of all the musicians in his audience by his dynamic control, clear phrasing and, above all, his sound musicianship; with shimmering delicacy when required, and likewise with virile force, according to the demands of the composition.

Criterion Theater Too Small to Hold Free Sunday Concert Audiences

The fourth free concert of the Sunday Symphonic Society, Josiah Zuro, conductor, at the Criterion Theater on April 13, drew its usual capacity audience with several hundreds unable to gain admittance. In order to take care of the crowd, the concert next Sunday will be given in the George M. Cohan Theater. Anne Roselle was again the soloist, singing "Morgen" by Strauss and "Ein Traum" by Grieg, and the orchestra played the second movement from Schubert's "Unfinished" Symphony, and works by Beethoven and Ippolitoff-Ivanoff. The speaker was Lieut. Gov. George R. Lunn. Marcel Salzinger will sing next Sunday.

Symphony Directors Hear Program by Scholarship Pupils

A demonstration by the scholarship high school pupils of the Symphony Society of New York was given at the home of President Harry Harkness Flagler on the afternoon of April 10. Twenty pupils were heard in the program, which was arranged to show the directors what had been accomplished in the twenty-five lessons that each received during the winter. The directors of the Society and also the first instrument players of the orchestra, who taught the classes of high school students, were present. Seventy-two students benefited through the generosity of the board.

Artists Appear in Mme. Tagliapietra's New Talent Series

Illness of one of the artists, Rita Sebastian, contralto, necessitated a change of program in Mme. Tagliapietra's New Talent Musicales at the Waldorf-Astoria on the morning of April 1. Edna Sheppard, pianist, filled the breach most acceptably, playing works by Hope-Simpson and Rachmaninoff. Josephine Bettinetti, dramatic soprano, in "Voi lo sapete," from "Cavalleria," disclosed a voice of musical quality and power and an intelligent realization of the dramatic content of the number. She sang Roger's

"The Star" for an encore. Oliver Stewart, tenor, a pupil of Oscar Saenger, sang an aria from Lalo's "Roi d'Ys" and an encore by Weckerlin. His voice is of pleasing quality and his enunciation is excellent.

G. F. B.

HUSS PUPILS APPEAR

Give Piano and Vocal Program at Steinway Hall

The Huss Music Study Club, which is composed of pupils of Mr. and Mrs. Henry Holden Huss, gave a concert at Steinway Hall on the afternoon of March 29. Samuel Klein and Walter S. Craig opened the program with two movements of a Beethoven Sonata, played with musical intelligence. Mrs. Coots sang Cyril Scott's Lullaby and Cowen's "The Swallows" with splendid phrasing, and Katherine Nott and Lillian Loewe were heard in musicianly performances of works by Schmitt and Bach.

Anna Bell played an arrangement of Wagner's "Liebestod" with precision; Harriet Peirson, mezzo-soprano, sang three charming songs by Mr. Huss with fine vocal display and Ray Tobias played a Chopin Valse with delicacy and charm. Others who took part in the program were Georgette Bushman and Irene Parslow, who sang a duet by Mendelssohn. Edmund Nasadoski concluded the program with two admirably played Chopin works. A good-sized audience applauded the students liberally.

Mr. and Mrs. Huss will present their pupils in the annual recital in Rumford Hall on the evening of April 30. Several of their pupils are scheduled to play in concert at Wurlitzer Hall on May 5 and at Steinway Hall on May 7.

Dr. Carl Conducts Bach "Passion"

Bach's "Passion of St. Matthew" was given a splendid performance at the First Presbyterian Church on the evening of April 13. The motet choir of the church, Dr. William C. Carl, was augmented by the choir of St. Bartholomew's Church, and the two choirs acquitted themselves with much credit. The work was given with precision and with due regard for the textual phrase. Dr. Carl, both as director and as organist, demonstrated his thorough familiarity with the difficult score and his knowledge of style. The solo parts were splendidly sung by the quartet of the First Presbyterian Church, consisting of Edith Gaile, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and Edgar Schofield, baritone. A large audience, including many prominent musicians and students, attended the service.

A. T.

Emory Glee Club, Ga., Completes Three Years' Concert Tours

EMORY UNIVERSITY, GA., April 12.—The Emory Glee Club and Orchestra gave their two annual home-coming concerts before capacity houses recently at the Atlanta Theater. The soloists were Cecil Bowers, tenor; Mischa Proger, violinist, and Alton O'Steen, pianist. The Glee Club has a membership of sixty. Dr. M. H. Dewey of the department of romance languages is conductor. In its three years of concert tours a distance of 6617 miles has been covered and fifty-eight concerts given in ten Southern

Don't Scorn Bottom of Ladder, Rata Present Advises Beginners

THE natural desire of musicians to be ranked with the best-known artists deters many young pianists from making the start which might lead them to success, declares Rata Présent. Too many, she believes, expect to pass from the studio directly to the concert stage, appear with the leading orchestras, and leap, full-grown, to fame and fortune. But seldom is a career accomplished in that way, she observes, and believes that the student has a far better chance to succeed if he will begin at the bottom of the ladder and build each step upon achievement.

"It is idle to assert that the young pianist does not meet with many discouragements," said Miss Présent, "but I believe there comes a time in every artist's career when he realizes that the time has come for him to move forward, even though it be ever so little. When the pianist arrives at the point in his study where he honestly feels that he has something to give his audiences and is well enough equipped to express himself artistically, it is time for him to launch out. One often hears the remark that 'no one wants to hear a pianist, especially one who is unknown.' But that is not true if the young pianist is sure of his ground and knows what he wants to present and how to go about it.

"I have found that giving explanatory talks on my programs is not only a good way to hold the interest of the audience, but also that the preparation of the talks is a fine thing for the pianist. It makes him think more and use his imagination more. His ideas must not only be interesting, but they must be logical and coherent and correspond with his interpretations. His mind must be used in as definite a manner as his fingers, and he must come to feel that there is a very definite relationship between himself and his audience.

"Another thing about programs, especially the programs of the young artist. He should not play the same program every time he appears, but should vary his numbers and their arrangement as much as possible. I have given nine recitals in the last month and have not played exactly the same program twice. Keeping up my repertoire has not only helped me artistically, but it has actually brought me re-engagements."

Her Own Manager

Since she is her own manager, Miss Présent has been particularly interested in the number of re-engagements which she has fulfilled of late and counts them the best testimonial her work could have. She has already played three times this season in Kalamazoo, and following a joint recital with Queena Mario in Hartford not long ago, was immediately re-engaged for another recital within a month. Far from finding the task of arranging her own concerts a burden, Miss Présent believes that the necessary detail and diversion are good for an artist and enjoys the dozen daily letters or so which she has to write.

Miss Présent, despite her French name, is a native born American, although she is of French and Polish ancestry. The different nationalities have not been without their influence, however, since she has always been interested in languages and has acquired facility in some four or five modern tongues. She has studied both in this country and in Europe under several of the best exponents of the keyboard, including Godowsky, Lhevinne and Cortot. She has also found time to delve into philosophy and psychology, and spends her summers in horticultural pursuits. She has played extensively during the last season in cities of the South, East



Rata Présent, American Pianist

and Middle West, and has appeared in the same artists' courses with Heifetz, Casals, Frieda Hempel, Salvi, John Charles Thomas, Charles Hackett and other well-known artists. She will continue as her own manager next season.

HAL CRAIN.

VOTE FOR BEST BOOKS

Sixteen Volumes Chosen by Music Week Committee on Ballot

The committee planning National Music Week, May 4-10, has made public a list of sixteen books on music compiled from the votes of musicians, critics, orchestral conductors and musical educators, and recommended for popular use. Leading the sixteen books by a comfortable margin is "How to Listen to Music," by the late H. E. Krehbiel, music critic. The following are the volumes which stood highest in the voting:

"How to Listen to Music," by H. E. Krehbiel; "What We Hear in Music," by Anne Shaw Faulkner; "Fundamentals of Music," by Karl W. Gehrkens; "Chopin, The Man and His Music," by James C. Huneker; "Life of Ludwig van Beethoven," by Alexander W. Thayer; "What Is Good Music?" by William J. Henderson; "The Lure of Music," by Olin Downes; "Beethoven and His Forerunners," by Daniel Gregory Mason; "From Grieg to Brahms," by Daniel Gregory Mason; "Music, an Art and Language," by Walter R. Spaulding; "Child's Guide to Music," by Daniel Gregory Mason; "The Romantic Composers," by Daniel Gregory Mason; "Orchestral Instruments and What They Do," by Daniel Gregory Mason; "Evolution of the Art of Music," by Hubert Parry; "Listener's Guide to Music," by Percy A. Scholes, and "The Education of the Music Lover," by Edward Dickinson.

Prominent Musicians Among Voyagers to Europe

On the Leviathan of the United States Lines, sailing on April 12 for her first trip since being overhauled, were John McCormack, tenor; Emilio de Gogorza, baritone, and Vladimir Golschmann, conductor. The same day the Olympic of the White Star Line had on board Pablo Casals, cellist; Susan Metcalfe-Casals, concert soprano; Evelione Taglione, pianist; Mrs. Josef Hofmann, wife of

the pianist, and Mme. Tamara of the Paris Opéra. Booked on the Aquitania of the Cunard Line, which was due to sail on April 16, were Ernst von Dohnanyi and Moriz Rosenthal, pianists, and Albert Coates, conductor.

BIG RADIO CONCERTS DELAYED TILL FALL

End of Musical Season Makes Postponement Necessary, Says Committee

The Radio Music Fund Committee, organized to arrange a series of radio concerts with artists of distinction, has decided to postpone the beginning of its activities until the fall. In a report explaining their plans, the members of the committee say that ample contributions have been received to give a number of concerts.

The report of the committee, composed of Frederic A. Juillard, Clarence H. Mackay, Felix Warburg and A. D. Wilt, Jr., is, in part, as follows:

"The artistic season is so nearly over that the committee does not consider it feasible to attempt broadcasting by great artists until next fall. At present it is not possible to present a continuous series of first rate concerts. Transmission is becoming increasingly uncertain as the spring wears on, because the seasonal static interruption has already begun, and will be increasingly greater during the coming weeks.

"The committee has accordingly been faced with an alternative. On the one hand, it can hold the fund intact during the summer, and should be able to obtain an effective series of concerts by famous artists in the fall. Guided by many indications of public desire, the committee has decided to follow the latter course.

"If in the fall the committee should be unable to obtain the services of artists of sufficiently high caliber, the money will be returned to the contributors and the plan abandoned.

"In dealing with the entire situation the committee has been actuated solely by the desire to serve the radio public, independent of the radio station or group of interests. While regretting keenly the necessity for delay, the committee feels that by holding and increasing the fund and using it more effectively next fall it will best accomplish the purpose of its contributors and the desire of the radio audiences.

"The Central Union Trust Company is contributing the entire expense of handling the fund, and consequently none of it has been spent."

New York State Federation to Hold Convention in Albany

The New York State Federation of Music Clubs, Edna Marione-Springer, president, will hold its fourth annual State convention at the Ten Eyck Hotel in Albany on April 24, 25 and 26. The program has been arranged by Mrs. Jean Newell Barrett, chairman of the program committee, and will include a round table on various phases of club activities on April 25. The first day will be given over to reports and the Monday Musical Chorus, assisted by Arthur Middleton, will give the first concert in the evening. Charles L. Guy will be the toastmaster at the banquet at the Ten Eyck Hotel on the second evening.

Frances Paperte Will Make Many Appearances in Recital Next Season



Frances Paperte, Mezzo-Soprano

Frances Paperte, mezzo-soprano, who achieved marked success as a member of the Chicago Civic Opera Company, will be heard extensively in concert next season under the management of the National Concerts, Inc. Since her first operatic success, Miss Paperte has given recitals in many cities of the East and Middle West and has unfailingly awakened appreciation of her voice and art on every occasion.

SALT LAKE CITY RUSHES TO WELCOME CHICAGOANS

Receipts Mark New Record for Musical Attractions in Utah—McCormack Also Acclaimed

SALT LAKE CITY, April 12.—The Chicago Civic Opera Company recently appeared at the Tabernacle, and attracted a capacity audience, the receipts, about \$13,500, being the largest ever collected in Salt Lake City for a musical attraction. This concert under the auspices of the Musical Arts Society was made possible by the sponsoring of fifty guarantors.

The program opened with the "Dinorah" Overture, Ettore Panizza conducting. This was followed by the third act of "Aida," given by Rosa Raisa, Forrest Lamont and Giacomo Rimini. Charles Marshall and Georges Baklanoff shared honors in the duet from "Otello." The prison scene from "Mefistofele" was sung by Virgilio Lazzari, Angelo Minghetti and Edith Mason. Mary Garden won added distinction by her portrayal of Jean, the Juggler in the last act of "The Juggler of Notre Dame," Giorgio Polacco conducting.

John McCormack was acclaimed in recital at the Tabernacle on March 28. The tenor was assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist.

MARK FRESHMAN.

WASHINGTON, April 9.—The United States State Department has been advised that the Government of Peru, by act of Congress, increased the import duty on all musical instruments ten per cent, the revenue thus created to be devoted to the support and upkeep of the National Academy of Music of Peru.

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